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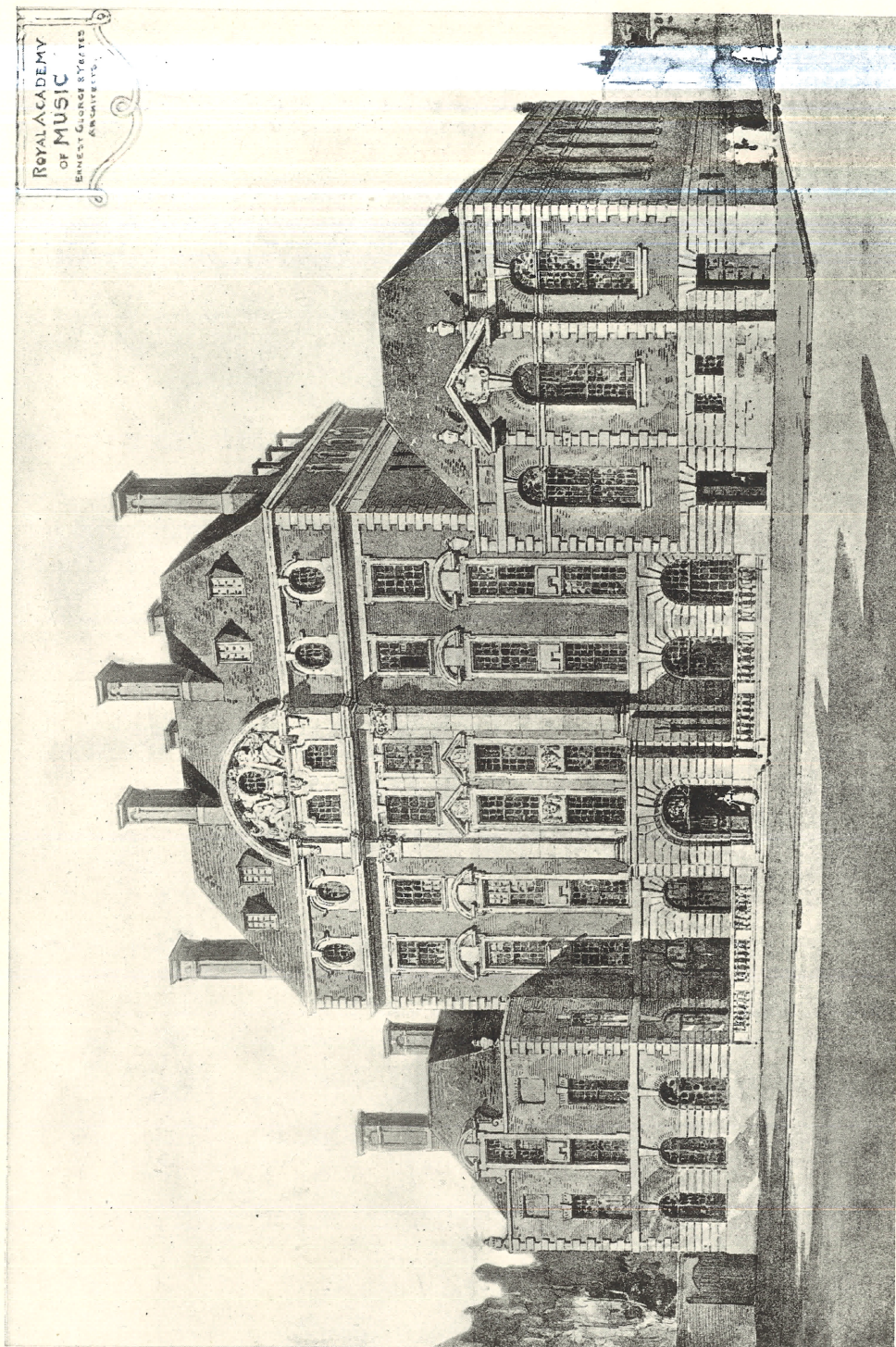
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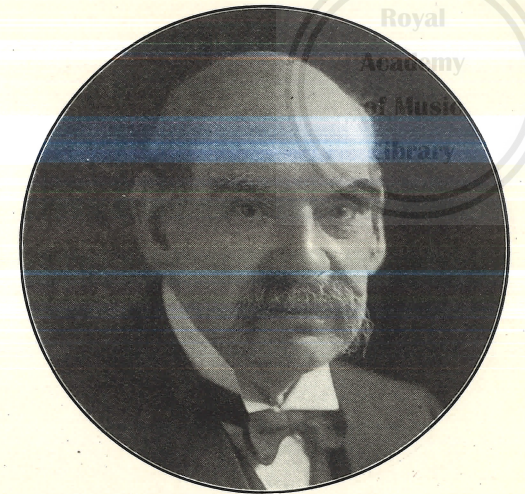
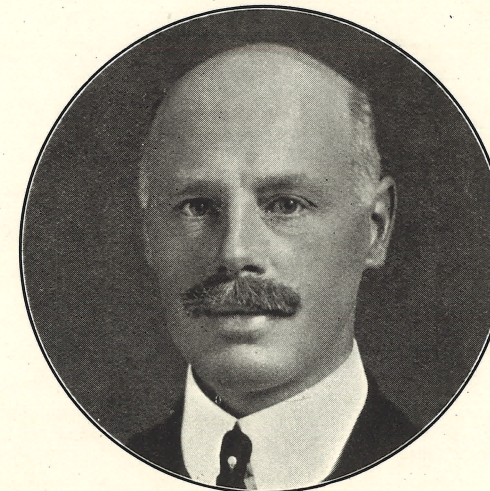


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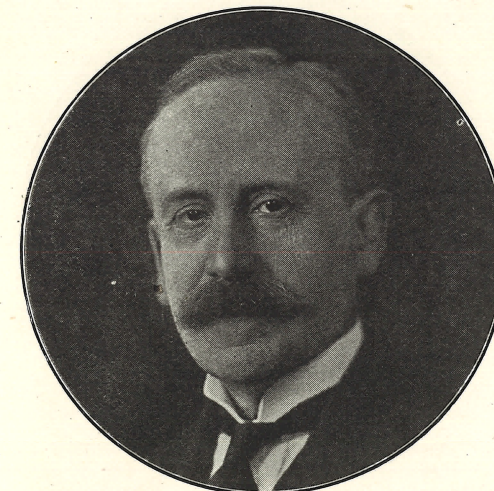


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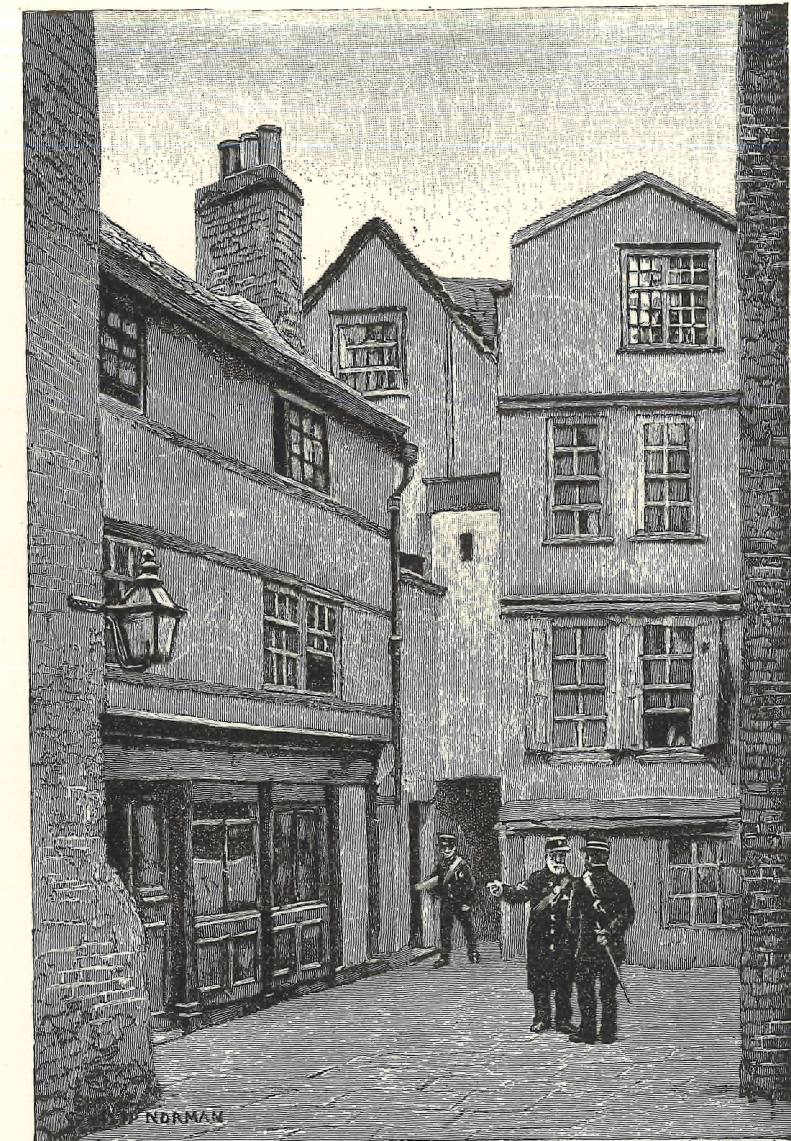
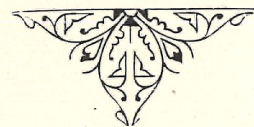
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 Worcester, The Rt. Rev. The Lord Bishop of
 Wray, Mrs. A. J.

Young, Mrs.

Zimmermann, Miss Agnes, F.R.A.M.

* Member of Centenary Executive Committee.



THE OLD THATCHED HOUSE, NEW EXCHANGE COURT, STRAND.



HISTORY OF THE ROYAL ACADEMY OF MUSIC.

THE Royal Academy of Music was founded by a group of wealthy amateurs which included Lord Burghersh, Sir John Murray, Sir Andrew Barnard, and others, in opposition to a similar scheme which was being hatched out by some practical-minded members of the Philharmonic Society. His Lordship and friends held a meeting at the Thatched House Tavern on July 5, 1822, and launched their scheme under Royal Patronage. The original intention was to start with forty male and forty female students, who were to pay merely a nominal fee. This would have demanded a capital of about £150,000, which was not forthcoming. The scheme was therefore reduced to one-fourth of these dimensions, and premises were taken at No. 4, Tenterden Street, Hanover Square, the unoccupied town residence of Lord Carnarvon. The intending pupils were examined by a formidable board of professors and amateurs, and the best twenty out of sixty elected. One additional boy was nominated by King George IV., and proved one of the best. Soon "extra" students were admitted, and the Academy appeared to prosper. After only four months of work a little concert was given, with highly gratifying results. None of the pupils was more than twelve years of age, yet some of the girls not only proved to have voices but afterwards became famous singers. However, the first year's balance sheet showed a serious deficit, and the



Photo by]

OLD BUILDING, TENTERDEN STREET.

[Alex. Corbett.

financial struggle was acute for the next forty years; for so long, in fact, as the Institution was governed by kindly disposed but unpractical amateurs. It should be remembered that Dr. Crotch, and after him Cipriani Potter and Charles Lucas, had the title of "Principal Professor," but this only meant that they taught Composition: they did not govern the Academy. During these years of struggle the bulk of the teaching was supposed to be performed by eminent foreigners, but was really accomplished by obscure natives, including many ex-students who afterwards rose to eminence. A very large proportion of 19th century artists was trained at Tenterden Street. To name only a few of these: Mathilde Bauermeister, Kate Loder, Charlotte Sainton-Dolby, Clara Samuëll, Mrs. Seguin, Alwina Valleria, Hilda Wilson, Edith Wynne, Agnes Zimmermann; and on the male side: H. C. Banister, Joseph Barnby, John Francis Barnett, W. Sterndale Bennett, Henry Blagrove, John Cheshire, W. G. Cusins, H. Weist Hill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, G. A. Macfarren, W. Macfarren, W. G. McNaught, Brinley Richards, C. Steggall, Arthur S. Sullivan, Arthur Goring Thomas, John Thomas, F. Westlake, Thomas Wingham—these names appear in our list of deceased Fellows and Associates, their owners having known the R.A.M. in its early days.

In 1830 a Royal Charter was granted, and the reigning Monarch for nearly eighty years contributed a hundred guineas annually to the funds of the School. Queen Victoria and the Prince Consort took a warm personal interest in its welfare, even attending in fancy costume a masked ball given in aid of the Institution.

The Earl of Westmorland (Lord Burghersh) died in 1859, and left no one to take his place. Charles Lucas, who had just succeeded Potter as Principal, carried on for seven years. The Directors then endeavoured to surrender the charter and close the School, but this was found to be a legal impossibility. A final effort was then made by the professors who, with Sterndale Bennett at their head, laid out a sensible form of government on the plan of the British Constitution. With a Royal President, a responsible body of Directors, and a Committee of Management consisting of seven professors, seven outside members, and an independent Chairman, the governing body became a thing to inspire confidence, and quickly earned it. In 1868 the studentship had dwindled to sixty-six; four years later it had quadrupled, and continued ever after steadily to increase. Appeals for help had been vainly made to the Society of Arts and the Council of Education; also an attempt had been made to absorb the R.A.M. into the Royal National Training School for Music, a proceeding which the sturdy George Macfarren, who was then Principal, firmly resisted. He died in 1887, and



Photo by]

OLD STAIRCASE, TENTERDEN STREET.

[Alex. Corbett.

the following year Alexander Campbell Mackenzie succeeded to his post. The Institution now began to progress by leaps and bounds; the enterprise of Local Examinations, started in 1880, gained weight and importance by collaboration with the Royal College of Music under the title of The Associated Board, the operations of which now spread over the entire British Empire. The R.A.M. Metropolitan Examinations for Licentiate are still more important in their influence upon the teaching world.

The old houses in Tenterden Street, after having been pulled about and remodelled inside, had to be vacated in 1911, the lease having expired. A convenient site was found in Marylebone Road, and there a new home worthy of the oldest of Music Schools was erected and formally opened by H.R.H. Prince Arthur of Connaught on June 22, 1912. Sir Ernest George and Mr. Yates were the architects, and the only fault to be found with the noble building is that, ample as it seemed, it is not large enough. A Junior Department, for students of under sixteen, was opened in 1914, and this further increased the housing difficulty.

The R.A.M. has always enjoyed immediate Royal patronage; the late Duke of Edinburgh was President till his death, and was succeeded by H.R.H. The Duke of Connaught and Strathearn, K.G. The present Board of Directors is headed by four Vice-Presidents: Sir Gilbert Greenall, Bart., C.V.O., Lord Hawke, Ernest Mathews, Esq., C.V.O., and the Right Hon. the Viscount Portman. The Chairman of the Committee of Management is Mr. Philip L. Agnew.

The funds of the Academy are derived from donations and subscriptions, from an annual Government Grant of £500, and from the fees paid by students. The Academy also has in its hands between sixty and seventy Scholarships and Exhibitions, which defray the whole or partial cost of educating as many pupils. Of these may be named fifteen full three-years' Scholarships founded by the late Mrs. Lewis-Hill, and eighteen Scholarships and as many Exhibitions recently bequeathed by the late Dr. Walter Stokes.

Besides the extensive library, amplified by numerous bequests, an unique possession is the Angelina Goetz Memorial Library, which contains a priceless collection of full scores of modern operas and orchestral works, some of which are not to be seen elsewhere.

The private, or semi-public, performances not only of concert works but of operas and plays—some by Academy students—during the last thirty years have been very numerous and remarkable.

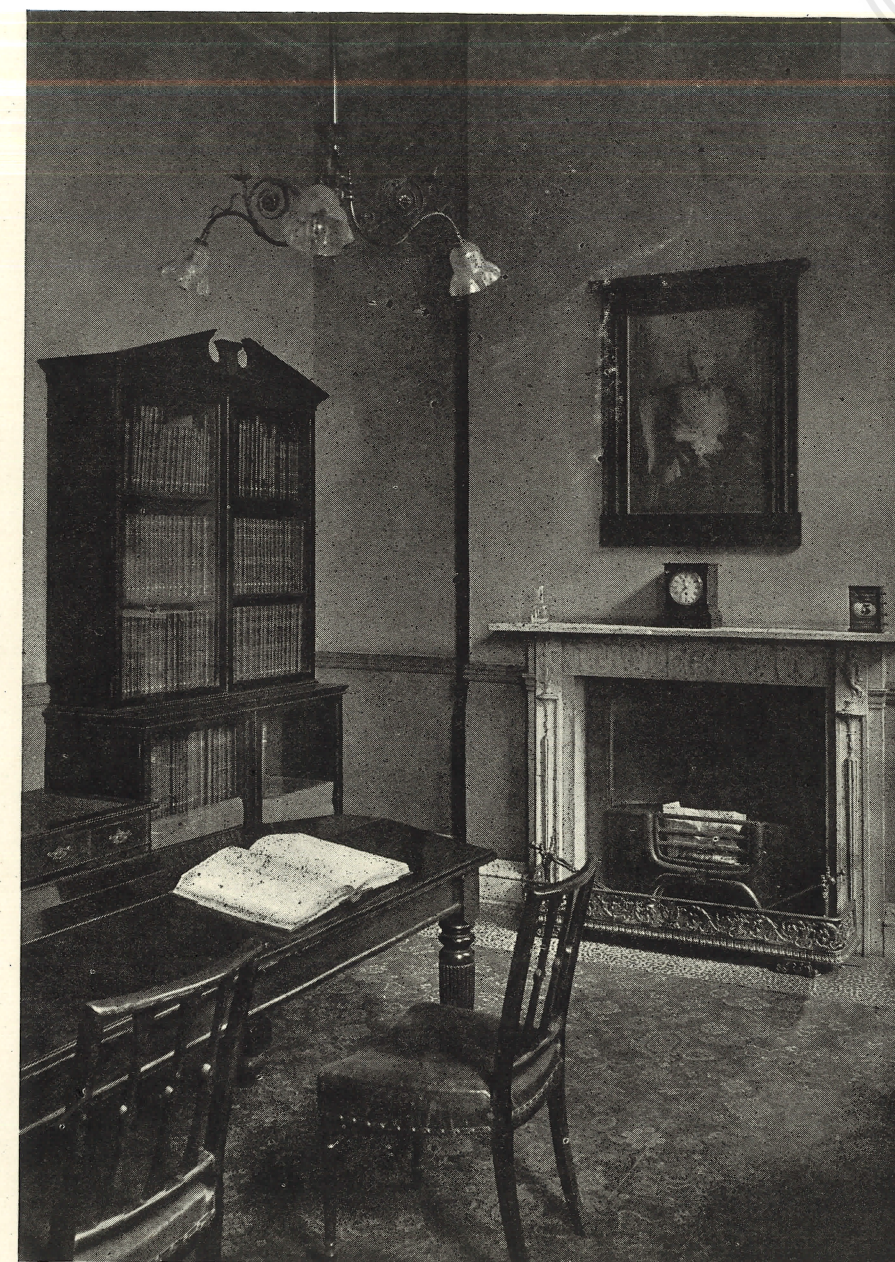


Photo by]

GOETZ LIBRARY, TENTENDEN STREET.

[Alex. Corbett.

The Duke's Hall, as the concert-room is appropriately named, seats eight hundred persons, and contains a noble organ by Messrs. Norman & Beard, presented by Mrs. Thomas Threlfall in memory of her late husband, who was for many years Chairman of the Committee of Management.

It is in contemplation to commemorate the R.A.M. Centenary by adding to the premises a suitable Theatre for the Study and Performance of Opera and Drama, with all the necessary stage-appliances.



Photo by]

BOARD ROOM, TENTERDEN STREET.

[Alex. Corbett.

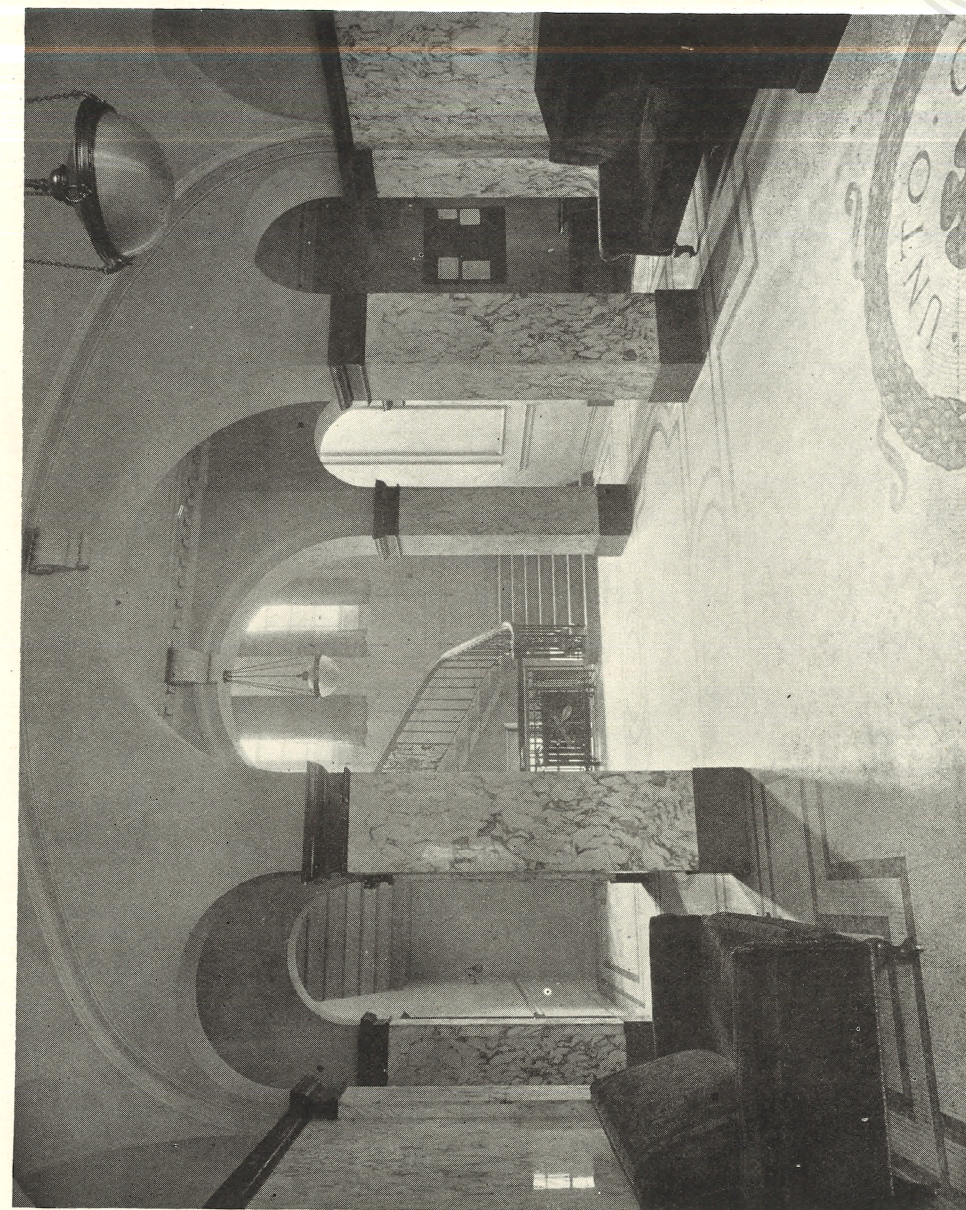


Photo by]

ENTRANCE HALL, YORK GATE.

[Alex. Corbett.



OUR PARENT AND PROPRIETOR.

By the Rev. W. W. CAZALET, M.A.

(From Cazalet's History of the R.A.M., 1854.)

JOHN FANE, eleventh Earl of Westmorland, G.C.B. and G.C.H., a Privy Councillor, D.C.L., also a Lieutenant-General and Colonel of the 56th Foot, son of the tenth Earl by his first wife, was born in 1784. At an early age he went into the army and served with distinction in the various campaigns of the British army from 1805 to 1815. In 1811 his lordship married the third daughter of the third Earl of Mornington. As Envoy Extraordinary and Minister Plenipotentiary to the court of Tuscany he served with the Austrian army in Naples, which ended in restoring the kingdom to its lawful sovereign. He was appointed Ambassador at Berlin in 1842, and in 1851 was removed to the higher distinction of Ambassador to the court at Vienna.

Such is a brief outline of the military and official services of Lord Westmorland. When quite a youth and studying under a private tutor in Hertfordshire, the instinctive passion for music declared itself, and he was even then distinguished as an amateur performer on the violin. On his removal to Trinity College, Cambridge, he still continued his studies, and placed himself under Dr. Hague, Professor of Music in the University. After completing his academical career Lord Burghersh travelled on the Continent, and omitted no opportunity for perfecting himself in his favourite science.



Photo by]

STAIRCASE, YORK GATE.

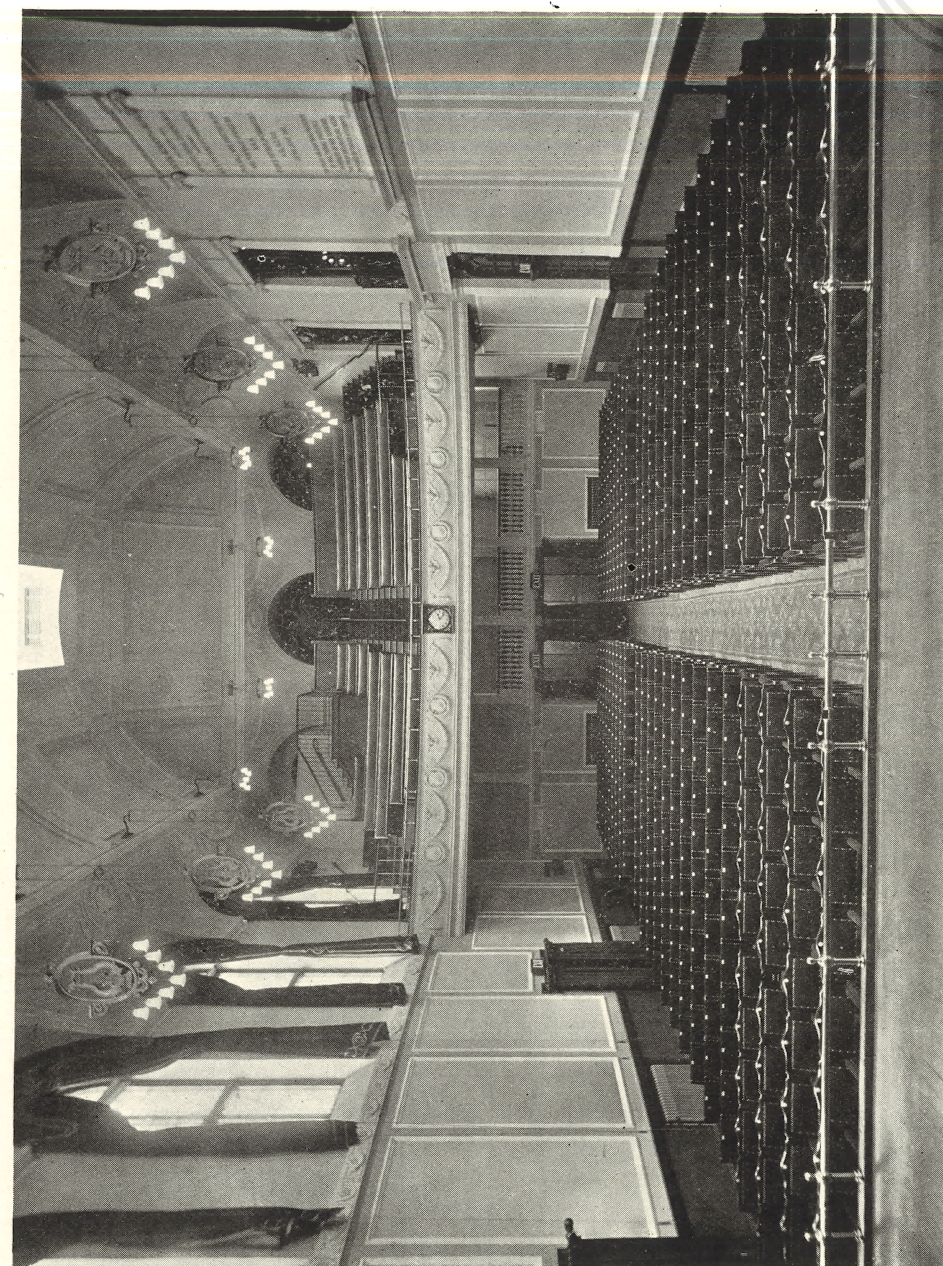
[Alex. Corbett.

While at Berlin he placed himself under Zeidler, and during his stay at Vienna the services of Mayseder, the eminent violin player and composer, were called into requisition.

It was thus that he laid the foundation for the subsequent development of his musical talents. Called to a sphere of active exertion, he occupied nevertheless his leisure hours in the study of music, and took advantage of every opportunity when his military duties led him to those places where any musician of renown resided. Thus, in Sicily, while serving as Assistant Adjutant-General, he placed himself under Signor Platoni, an eminent contrapuntist residing at Messina, and it is remarkable that during the whole period his lordship never neglected that art with which indeed his whole existence seems to be blended.

His lordship thus proved that music was, in a manner, a necessity of his nature, the study being most congenial to his tastes, and thus appreciating the art for itself, it may well be imagined that his sympathies would be excited towards artists. He was thus led to consider the position of English artists, and finding from his experience that his own countrymen laboured under great disadvantages as compared with the natives of other countries, his attention was directed to found a school of music in his own country; and with this view, in 1822 the first proposal emanated from his lordship for the foundation of an Academy, the rise and progress of which form the subject of this history. . . . With untiring zeal and patience he set about his self-assumed task; to him indeed a labour of love, for his affections were blended with the work in which he was engaged, or otherwise the difficulties which surrounded the undertaking from its commencement, its almost failure at a subsequent period, were sufficient to have overwhelmed any one whose mind was in any way less determined to carry out the views, or less imbued with that love for the art which happily enabled him at length to overcome all obstacles and raise a structure which with succeeding years must grow more attractive and in greater estimation, not only amongst the artists themselves, but with the public at large.

Lord Burghersh succeeded to the Earldom of Westmorland on December 15, 1844, and died on October 16, 1859, in the seventy-sixth year of his age. Until the very end of his life the Royal Academy was his darling hobby, his passion: "My very own child," as he phrased it to Prince Albert. This sketch cannot be concluded more appropriately than by adding to it a representative list of the compositions which his lordship has given to the world; a more detailed catalogue will be found appended to the Memoir from which the foregoing is extracted.



LaMex. Corbett.

CONCERT HALL, YORK GATE.

Photo by]

"L'Eroe di Lancastro," serious opera in 2 Acts. MS.

"Lo Scompiglio Teatrale," opera buffa in 2 Acts, pub. 1849.

Six Cantatas with words by Metastasio. V.S. London, 1831.

Cantata from "The Tempest" (Shakespeare).

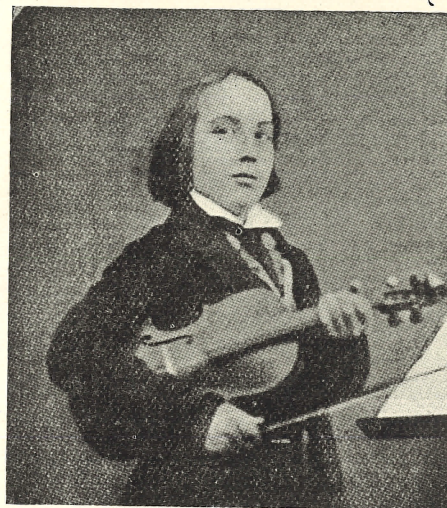
Grand Mass for full orchestra, soli, and chorus. V.S. Berlin, 1845.

Cathedral Service. London, 1841.

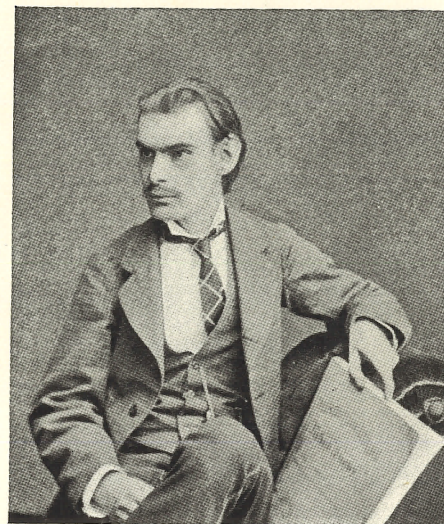
Six Pieces for Chorus. MSS.

Six Vocal Concerted Pieces. MSS.

On the death of the Earl of Westmorland a beautifully painted portrait of him, by Mrs. L. Goodman, was presented to the R.A.M. by his widow.



THE PRINCIPAL AS A BOY



THE CURATOR AS A BOY

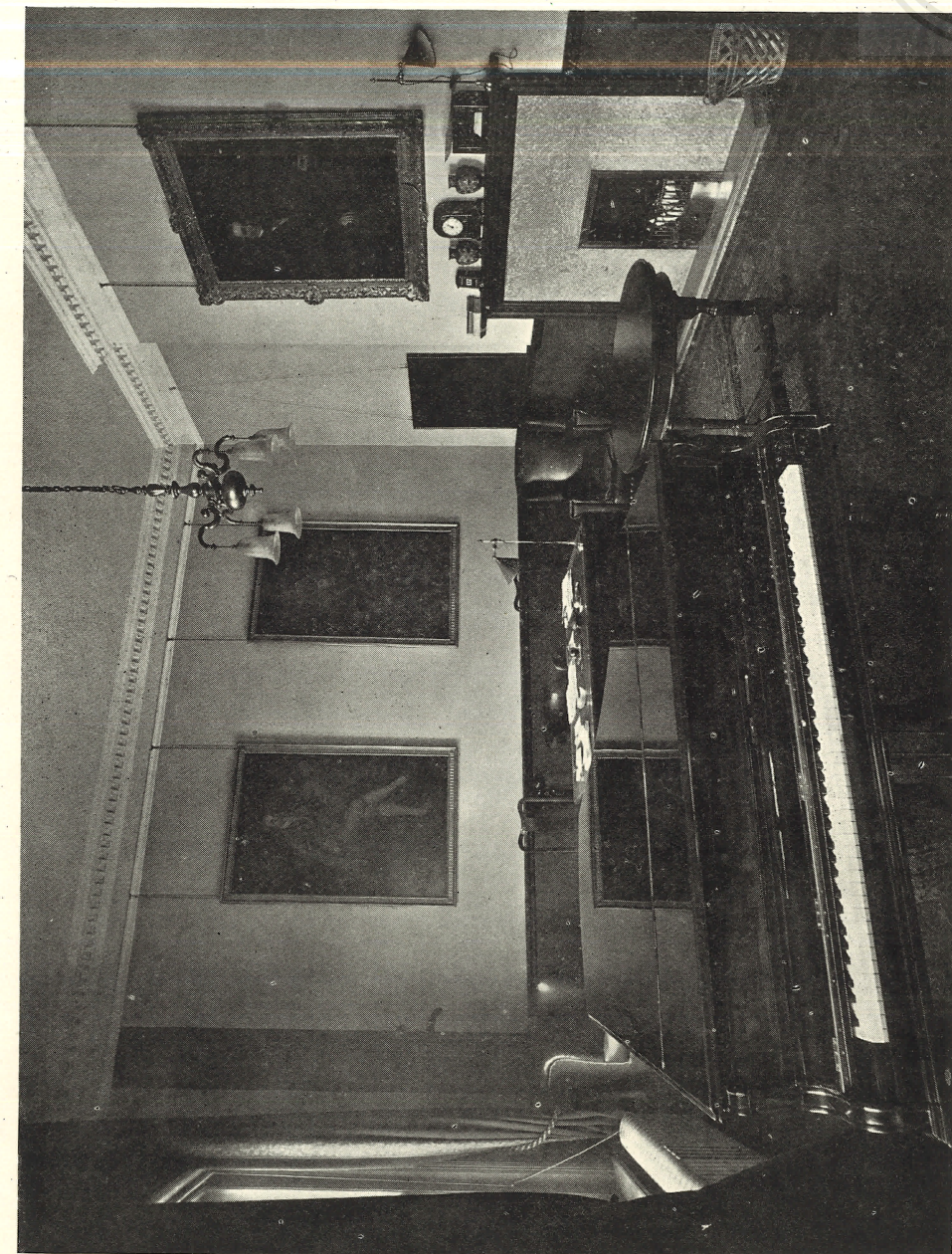
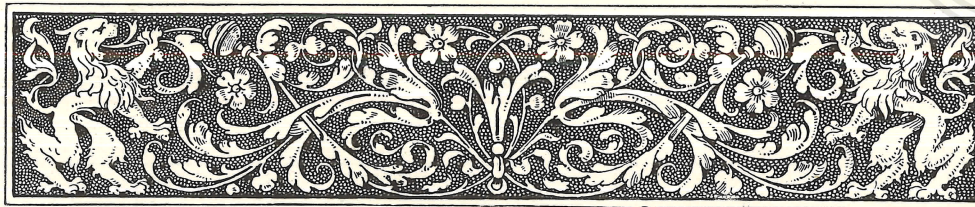


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PRINCIPAL'S ROOM, YORK GATE.

[Alex. Corbett.

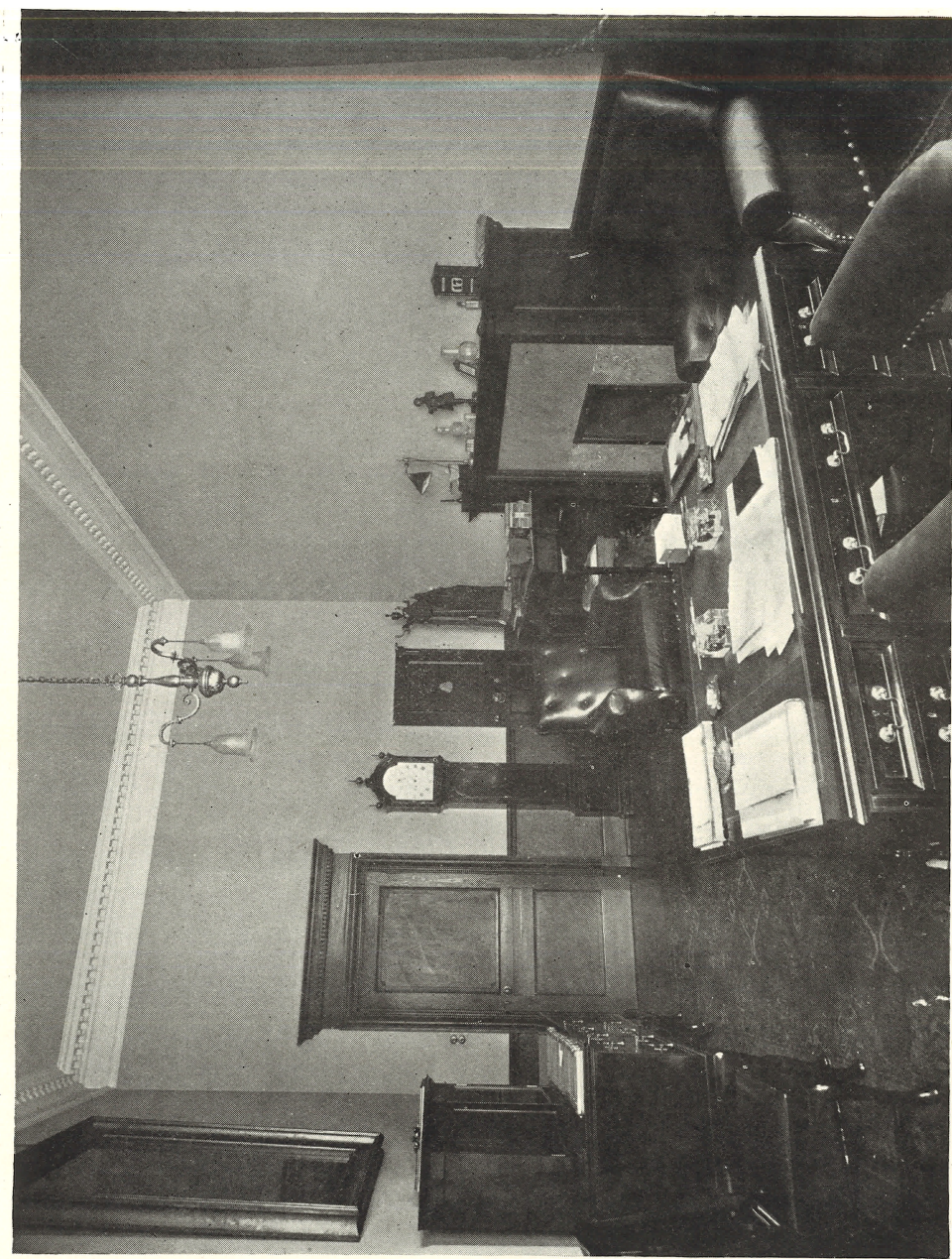


OUR PATRONS AND PROMOTERS.

IN its first inception the R.A.M. was intended to be entirely supported by benefactions. In fact, the early Patrons, Vice-presidents, and Directors, headed by our noble Founder, put their hands in their pockets again and again. For about forty-five years the Institution struggled in spasms of alternate prosperity and indigence, during which time the musical press of the period never ceased to assail it with a virulence rather difficult to account for. From its foundation, attacked at great length by the *Musical Review* of 1823, to the time of its greatest trial, 1868, when the *Musical World* seldom let a week pass without some acrimonious onslaught, the R.A.M. suffered under the blows of those who knew it could not hit back. But "sweet are the uses of advertisement." These attacks seemed to do at least as much good as harm, by keeping the public aware of the existence of the Institution; so the unkind journalists of that period may be reckoned among our benefactors.

The first substantial windfall that came to the Academy was the sum of £2,250, which was a quarter of the profits of the great Handel Festival held at Westminster Abbey in 1834. This money went to found the "King's Scholarships," which gave to the world quite a number of fine musicians.

Another benefaction of early days, unrecorded in our books, but occurring in 1837, was the valuable musical library of R. J. S. Stevens, the organist of the Charterhouse and well-known composer of Glees. Much of this music had formerly belonged to Dr. Pepusch, and among its treasures was the original score of Purcell's "Fairy Queen," lost for two hundred years, having passed through the hands of four successive owners undiscovered—which shows how seldom musicians look at their libraries, or even catalogue them.



Latex. Corbett.

SECRETARY'S ROOM, YORK GATE.

Photo by]

Of the benevolence of Queen Victoria and the Prince Consort towards the Institution, a benevolence not only expressed by their ample contribution towards its funds, but shown in still more agreeable and intimate ways, no words can tell, and it is gratifying to record that the reigning Monarchs after her have always taken a warm personal interest in our School and been Patrons of it.

Many former Patrons and Directors have testified their interest in the R.A.M. by bequeathing handsome legacies, a list of which will be found in the Prospectus of the Institution. At the foot of this list stands in capital letters "THE PROFESSORS OF THE ROYAL ACADEMY OF MUSIC (1868), £629 10s. 6d.," this sum being the amount sacrificed by the teaching staff of the Institution at the time of the crisis in its affairs.

Of late years money for Scholarships has been freely offered, and thoughtful benefactors have also subscribed generously to the Students' Aid Fund, a most useful and carefully administered benefaction, in some ways more valuable than scholarships.

Upwards of seventy Scholarships and sixty Prizes are now competed for every year. While the Academy distributes these rewards and incentives to good work, it usually has to bear all the expense of so doing and only profits indirectly. These expenses are not inconsiderable, including as they do examiners' fees, advertising, clerical work, etc. Patrons of the art who generously bestow on the Institution such valuable gifts, would considerably lighten the responsibilities of the authorities if they made due allowance for the expenses and difficulties of administration.

Sincere and practical benevolence has attended the three great legacies the Institution has received of late years. These are the Ada Lewis-Hill bequest, the Maud Bentley Trust, and the Walter Stokes Scholarships and Prizes. The first of these was a sum of money sufficient to found fifteen triennial Scholarships, five to be awarded each year. There was, in addition, a peerless Stradivarius violin (for the use of the Scholars) and a magnificent Steinway pianoforte.

We must not omit to mention as one of our choicest benefactions the beautiful Organ in the Duke's Hall, presented by the widow of a late Chairman of Committee, Mr. Thomas Threlfall (himself an open-handed patron), nor the decorations of the Hall itself, which were subscribed to by two hundred and fifty old students; nor, finally, that unique gift, the Angelina Goetz Memorial Library, a collection of about three hundred and fifty priceless modern scores, presented to the Academy in 1903, in memory of their mother, by the children of the lady whose name it bears.



[Alex. Corbett]

BOARD ROOM, YORK GATE.

Photo 631

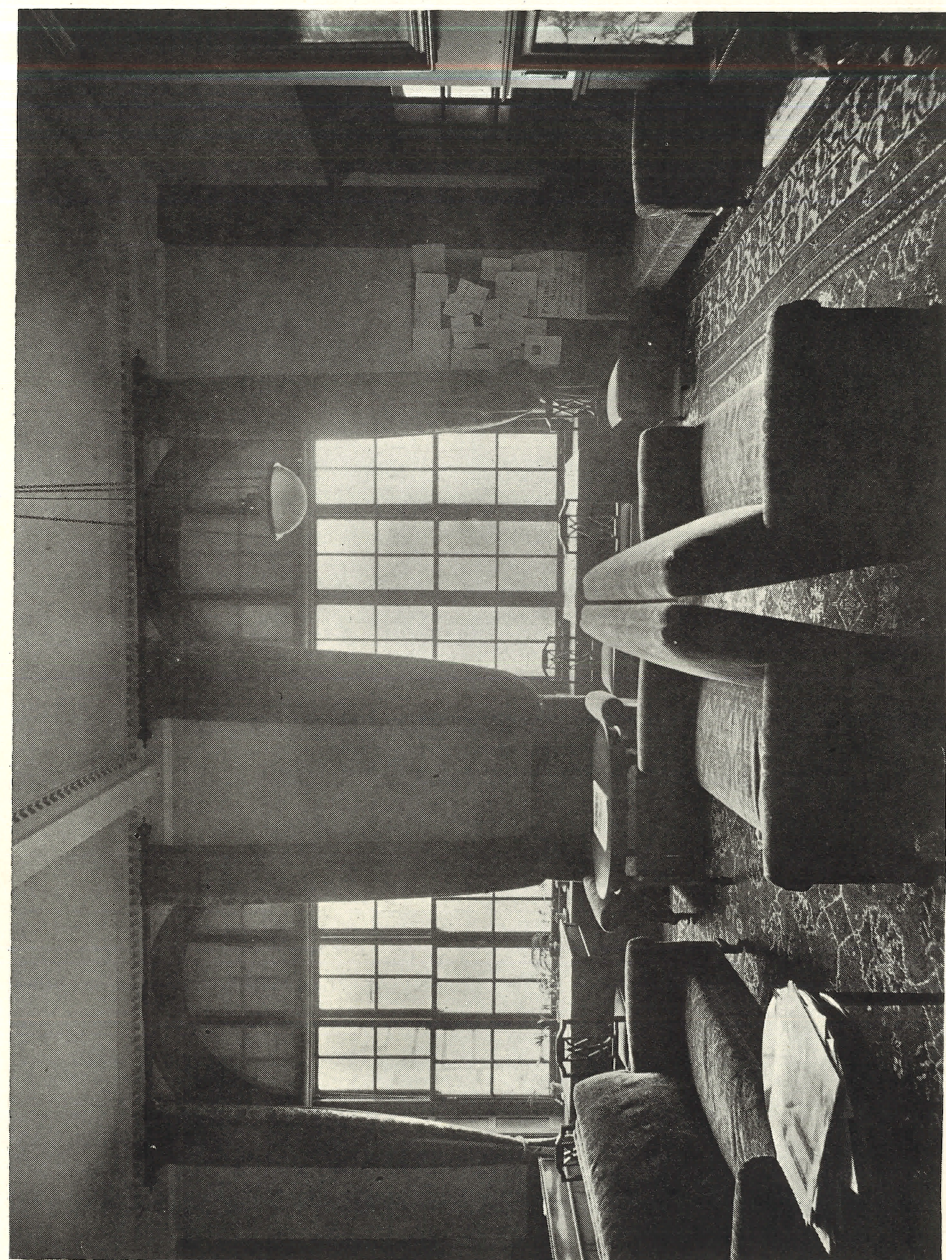


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WOMEN'S WAITING ROOM, YORK GATE.

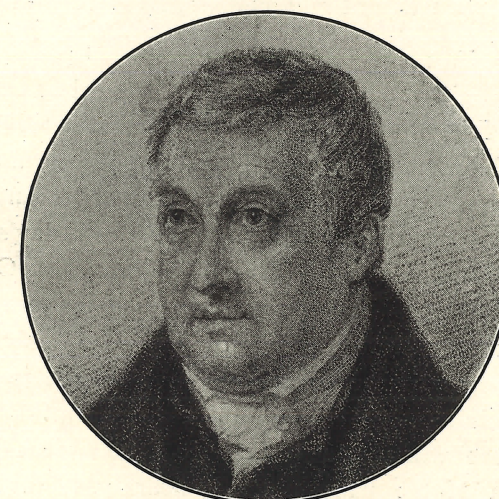
[Alex. Corbett.



OUR PRINCIPALS.

DR. CROTCH.

WILLIAM CROTCH, Mus. Doc., was born at Norwich, July 5, 1775. His father, a master carpenter, who combined a taste for music and mechanics, had constructed for himself a small organ. When little more than two years old the child evinced a strong desire to get to this instrument, and being placed before it contrived shortly to play something like the tune of "God save the King," which he was soon able to play with its bass, and also other tunes. His ear was remarkably sensitive and readily recognised any note when struck, or detected faulty intonation. This was one of those cases, rare but by no means unique, of early developed ear and eye (for he was almost equally precocious as an artist) which nevertheless do not result in more than average talent. The Hon. Daines Barrington, a well-known amateur, published an interesting account of him, which was reprinted in the magazines of the period; Dr. Burney also communicated to the Royal Society an account, which was printed in the "Phil. Trans." for 1779. In the spring of 1780 the child was brought to London, and performed in public on the organ. Besides his musical ability he displayed considerable skill in drawing, to which art he remained attached through life, attaining to much eminence in it. In 1786 Crotch went to Cambridge, and remained there about two years as assistant to



[From an Old Engraving.
DR. CROTCH.

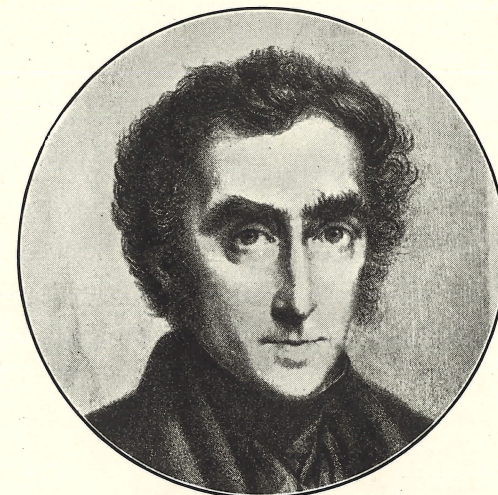
Dr. Randall, the Professor of Music, and organist of Trinity and King's Colleges and Great St. Mary's Church. At fourteen years of age he composed an oratorio, "The Captivity of Judah," which was performed at Trinity Hall, June 4, 1789. In 1788 he removed to Oxford, where he studied, under the patronage of the Rev. A. C. Schomberg, of Magdalen College, with a view of entering the church. His patron dying, he resumed the profession of music, and in September, 1790, was appointed, on the death of Thomas Norris, organist at Christ Church. On June 5, 1794, he graduated as Bachelor of Music. In March, 1797, he succeeded Dr. Philip Hayes as organist of St. John's College and Professor of Music at the University. On November 21, 1799, he proceeded to Doctor of Music, composing as his exercise Dr. J. Wharton's "Ode to Fancy," the score of which he afterwards published. From 1800 to 1804 he delivered lectures in the Music School. In 1812 he produced his oratorio, "Palestine," which was received with great favour, and also published a treatise on the elements of Musical Composition. About 1820 he was appointed music lecturer at the Royal Institution, London, and on the establishment of the Royal Academy of Music in 1822 was placed there as "Principal Professor." It must be pointed out that this title did not carry with it any governing position. The direction of the School in those days was entirely in the hands of a small Committee of Directors presided over by Lord Burghersh.

On June 10, 1834, he produced at Oxford, on the installation of the Duke of Wellington as Chancellor, an oratorio, "The Captivity of Judah," wholly different from his juvenile work bearing the same title. On June 28 in the same year he made his last appearance as a public performer by acting as organist for part of the third day's performance at the Royal Musical Festival in Westminster Abbey. Dr. Crotch died at Taunton while seated at dinner, December 29, 1847, at the house of his son, the Rev. W. R. Crotch, then Head Master of the Grammar School there, where he had for some time resided, and was interred in the neighbouring church of Bishop's Hull, where a monumental inscription is placed to his memory. Besides the works specified above, Dr. Crotch produced ten anthems, some chants, a Motet "Methinks I hear," several glees, some Fugues and Concertos for the organ, several pianoforte pieces, an ode on the accession of George IV., performed at Oxford, 1820, a funeral anthem for the Duke of York, 1827, "The Lord is King," anthem for voices and orchestra, 1843, and some works on Thorough-Bass and Harmony. He also published a fine collection of "Specimens of Various Styles of Music referred to in a course of Lectures on Music read at Oxford and London," and in 1831 the "Substance of several courses of Lectures on Music." As a teacher he enjoyed a high and deserved reputation. (*Grove's Dictionary of Music.*)

Three separate engraved portraits of him as a child exist. In two of them he is at the organ; in all three he looks like a little girl. The likeness on his memorial tablet at Taunton shows him as a fine, intellectual looking man of forty; the portrait most generally known seems to have been taken in 1845, when he would be about seventy.

CIPRIANI POTTER.

PHILIP CIPRIANI HAMBLY POTTER was fortunate in his second name (derived from his godmother, a sister of the famous artist), and had the sense to drop the others, for, to the end of time, a foreign name will always be a thing to conjure with. "Old Chip" as he came to be called, was born in London on October 2, 1792, and commenced his musical education under his father at the age of seven. He afterwards studied under Attwood, Callcott and Crotch, becoming a very sound musician. He also studied pianoforte for five years with Woelfl, then in England. In 1816 an Overture by Potter was commissioned and performed (March 11) by the Royal Philharmonic Society, and on April 29 of the same year he made his first appearance as a performer at the Society's concerts, playing the pianoforte part in a Sestet of his own composition for pianoforte and strings. He performed again on March 10, 1817. Shortly after this he went to Vienna and studied composition under Foerster, receiving also friendly advice from Beethoven, who spoke favourably of his talent. He made a tour through Germany and Italy, returning to London in 1821, when he performed Mozart's Concerto in D minor at the Philharmonic. In 1822 he was appointed professor of the pianoforte at the Royal Academy of Music, and in 1832 succeeded Dr. Crotch as Principal (so called). He resigned office in 1859 in favour of his pupil, Charles Lucas. He was conductor of the Madrigal Society, 1855-70, and treasurer of the Society of British Musicians, 1858-65.

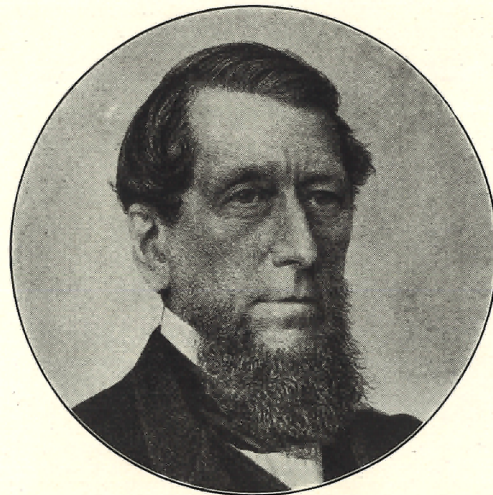


[From an Old Print.
CIPRIANI POTTER.]

Cipriani Potter was one of the original members of the Royal Philharmonic Society, in which he frequently acted as performer, composer, and conductor.

His nine Symphonies, four Overtures, and three concertos were played once, much applauded, and then of course laid aside for ever. His numerous chamber works met the same fate, but he contrived, like everyone else, to get a few pianoforte pieces published. As a performer he ranked high, and he had the honour to introduce to the English public Beethoven's Concertos in C major, C minor, and G major. As a conductor he is well spoken of, and it may be mentioned that he was accustomed to beat time with his hand (like the late M. Safonov) instead of with a bâton (which Spohr was the first to introduce). He died September 26, 1871, and was buried in Kensal Green Cemetery. His fresh and genial spirit (of which his portrait conveys no idea) and the eagerness with which he welcomed and tried new music from whatever quarter, will not be forgotten by those who had the pleasure of his acquaintance.

One of the last occasions on which he was seen in public was assisting at the first tentative performance of Brahms's "Requiem." This was indeed a blending of the old and new!



[From an Old Print.
CHARLES LUCAS.

CHARLES LUCAS.

A WORTHY musician who left singularly little trace behind him, save an opera and once-played orchestral works. Born at Salisbury, July 28, 1808, he was first a choir-boy, then one of the very first batch of R.A.M. students. He learnt the 'cello as well as the organ, and soon

became quite a prominent feature at Tenterden Street. His name appears frequently in the annals of the Institution, and he became one of the first sub-professors, quitting the Academy only to assume the directorship of Queen Adelaide's private band. Soon afterwards he became music preceptor to Prince George and the princes of Saxe Weimar. In 1832 he succeeded Cipriani Potter as conductor of the orchestra at the R.A.M., and also served at the opera and other orchestras as a violoncellist. In 1839 he was appointed organist of Hanover Chapel, Regent Street. He was for some time conductor of the Choral Harmonists' Society. On the retirement of Lindley he succeeded him as principal 'cello at the opera, the provincial festivals, &c. From 1856 to 1865 he was a member of the music-publishing firm of Addison, Hollier, & Lucas.

In 1859 he succeeded Potter as Principal of the R.A.M., holding that appointment until 1866, when ill-health compelled him to relinquish it. He died March 30, 1869.

His compositions include an opera ("The Regicide"), three Symphonies, several String Quartets, anthems, and songs. There is an engraved folio portrait of him.

WILLIAM STERNDALE BENNETT.

WILLIAM STERNDALE BENNETT, who was born at Sheffield, April 13, 1816, had a good early education as a choir-boy at King's College, Cambridge, and entered the R.A.M. at the age of ten. Here he quickly distinguished himself as a pianist and violinist, and presently as a composer. He remained a student and sub-professor for ten years, and after a year spent in Germany was invited to join the teaching staff of his Alma Mater. His best works were all written during his early and happy years, the first Pianoforte Concerto having been composed before he was eighteen; the pianoforte part was published by the Academy in recognition of his great talent. We cannot afford thus to reward our young geniuses nowadays; there are too many of them. Bennett came frequently before the public from 1843 to 1856 in his Chamber Concerts, where his ability and style as a pianist were fully recognised. In 1844 he married Mary Anne, daughter of Capt. J. Wood, R.N. In 1849 he founded the Bach Society for the study and practice of Bach's works, giving on April 6, 1854, the first performance in England of the "St. Matthew" Passion. In 1853 the director of the Leipzig Gewandhaus Concerts offered Bennett the conductorship of those concerts. In 1856 he was engaged as permanent conductor of the Philharmonic Society, a post which he held until 1866, resigning it only upon being appointed Principal of the R.A.M. This post he held till his death, with more profit to the Institution than emolument to himself. In 1856 he was elected Musical Professor at Cambridge, shortly afterwards receiving an honorary degree of Mus. Doc. In 1857 the University further conferred upon him the degree of M.A. and (which was more to the purpose) a salary, as Professor, of £100 a year. In 1858 his pretty Cantata, "The May Queen" was



[From an Old Print.
WILLIAM STERNDALE BENNETT, R.A.M., 1826-36.

produced at the Leeds Festival, and in 1862 he wrote, for the Jubilee of the Philharmonic Society, his well-known Overture "Paradise and the Peri." In 1870 he received the honorary degree of D.C.L. from the University of Oxford, and in 1871 he was knighted. In 1872 a public testimonial was presented to him at St. James's Hall in the presence of a large and enthusiastic body of friends, and a Scholarship at the R.A.M. was founded out of the subscriptions.

Bennett died on February 1, 1875, after a very short illness, and was buried in Westminster Abbey. The development of music since his time has been so startling that his compositions, like those of his model, Spohr, have faded; but the fault, if any, is with ourselves. Let it at least be ever borne in mind how,

when things were at their worst with the R.A.M., he laboured to restore it to prosperity, and would take no penny of pay till his task was achieved.



GEORGE ALEXANDER MACFARREN.

GEORGE ALEXANDER MACFARREN.

SON of George Macfarren, minor dramatist; he was born in London, March 2, 1813. He commenced the study of music at the age of fourteen under Charles Lucas, and two years later entered the R.A.M., where he made composition his principal study, while learning also the pianoforte and

the trombone. His assiduity caused him soon to be made a sub-professor, and on the completion of his own education he was invited to join the teaching staff, on which he remained, with one brief interruption, all his life. Commencing with a Symphony in F minor, written in 1834 for the Society of British Musicians, he composed much and in many branches, especially that of ballad opera. Several of his Cantatas—such as "May Day," "Christmas," and "Lenora"—had a long life, and are performed occasionally to-day by provincial choral societies. Macfarren's eyesight, always bad, completely failed him in middle life, but he did not allow this heavy handicap to diminish his activity. It even acted beneficially on his teaching powers, and there can hardly have been a more able trainer of young musicians. His first ballad opera, called "The Devil's Opera," was produced at the Lyceum Theatre in 1838, others were "Don

Quixote" (1846), "Charles II." (1849), "Robin Hood" (1860), "Jessy Lea" (1863), "She stoops to conquer" (1864), also "The Soldier's Legacy" and "Helvellyn" all the same year, which saw the end of English ballad opera. He then turned his hand to the still living branch of oratorio, to which he contributed "St. John the Baptist" (1873), "The Resurrection" (1876), "Joseph" (1877), and "David" (1883). On the death of Sterndale Bennett in 1875, Macfarren succeeded to all his honours, including—a year later—the principalship of the R.A.M.

Macfarren did much editing and wrote copiously on musical subjects; but his real life-work was in the Royal Academy. There he taught wisely and well all his days, and when he came to be ruler he governed with uncompromising honesty and justice. His famous pronouncement at the time of the crisis in 1878 that:

"The Royal Academy of Music is willing to be placed on a more solid basis than that upon which it is now constituted; and to enlarge its sphere of action; but it cannot surrender its present Charter upon any condition whatever"

saved the life of the Institution and marked the turning-point of its fortunes. In spite of grave disabilities he left the school in a far better position, in all respects, than he found it, and this is a sufficient answer to his would-be detractors. He died October 31, 1887, and was buried in Hampstead Cemetery. There is an excellent life of him by H. C. Banister.

ALEXANDER CAMPBELL MACKENZIE.

OUR sixth and most eminent Principal was born at Edinburgh, August 22, 1847, and came of a good musical stock, his ancestors for three generations having been violinists. He was educated at Hunter's School, and when barely ten years old was sent to study music in Germany. Here, at Schwarzburg-Sondershausen, he studied the violin and harmony, soon getting to play second violin in the ducal orchestra. Here he helped to perform the most up-to-date music of Liszt, Wagner, and Berlioz, returning to London

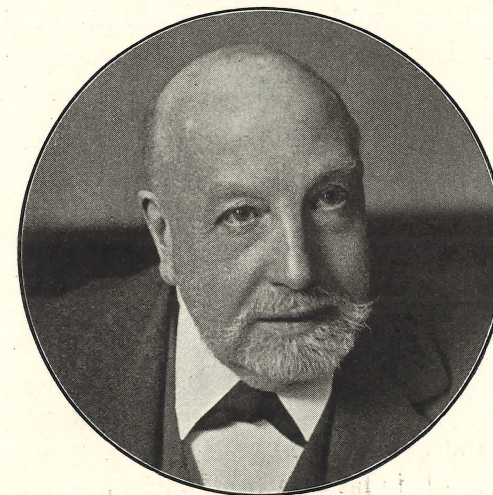


Photo by]

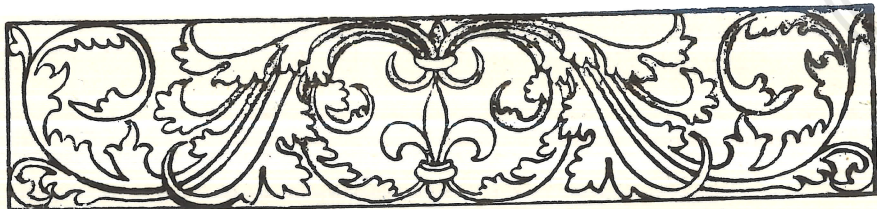
[Alex. Corbett,
ALEXANDER CAMPBELL MACKENZIE,
Principal.

in 1862. On the advice of Sainton, Mackenzie entered for the King's Scholarship at the R.A.M., and won it in December of the same year, receiving a sound musical education for the next three years. Besides Sainton, who taught him the violin, his masters were Charles Lucas for harmony and counterpoint, and F. N. Jewson for pianoforte. On the conclusion of his course at the Academy, Mackenzie returned to Edinburgh, where he quickly became known as an excellent violinist; he also gave chamber concerts, producing such works as Schumann's Pianoforte Quartet and Quintet for the first time in Scotland. He was appointed conductor of the Scottish Vocal Music Association in 1873, and meanwhile fulfilled many teaching engagements, and officiated as precentor in St. George's Church. At this time he composed several pieces of chamber music, including a Pianoforte Quartet in E flat, which was published at Leipsic, and frequently played. It attracted the notice of Hans von Bülow, then a power in the musical world, and on his visit to Edinburgh in 1877 he made the composer's personal acquaintance and brought to performance an Overture of his entitled "Cervantes." Amongst other engagements, Mackenzie played in the orchestra of the Birmingham Festivals of 1864 to 1873, and generally worked so hard that he found it advisable to seek relief by going abroad. He settled at Florence, devoting himself chiefly to composition. But during the next ten years the demands for his presence in England increased till he was obliged to make London his home. No Festival was complete without a work by Mackenzie, and one large choral work followed another in rapid succession. In 1885 he was appointed conductor of Novello's Oratorio Concerts, and introduced many important works to London audiences. Before this his opera "Colomba" had (in 1883) been produced by the Carl Rosa Company and created something like a sensation. "The Troubadour" followed in 1886, but owing to an uninteresting libretto and inadequate performance, did not make the mark it deserved. But "The Rose of Sharon," an oratorio produced at the Norwich Festival of 1884, was hailed as a new and splendid departure in the domain of sacred music. These triumphs made his appointment as Principal of the R.A.M. an indisputable claim, and on February 22, 1888, he consented to undertake that onerous post. Under his firm guidance the Institution progressed by leaps and bounds; public confidence was restored, and its Principal may be said to have dragged it upwards in his own triumphal progress. Besides occasionally conducting the Royal Choral Society, he was from 1892 to 1899 conductor of the Philharmonic, producing among many other new works Tchaikovsky's "Pathetic" Symphony and Borodin's Symphony in B minor. In 1903 he undertook a concert tour of British music through the Dominion of Canada. He received the Mus. D. degree from St. Andrew's in 1886, Cambridge in 1888, Edinburgh in 1890, and Oxford 1922; that of D.C.L. from Glasgow in 1891, and the M'Gill University

in 1903, and that of LL.D. from Leeds in 1904. He received the gold medal for Art and Science from the Grand Duke of Hesse in 1884, and the Saxe-Coburg and Gotha Order for Arts and Science in 1893. He is a corresponding member of the Instituto Reale Musicale of Florence and a member of the Royal Swedish Academy. In 1895 he was knighted, and during the present year the King has conferred on him the honour of K.C.V.O. He has frequently lectured at the Royal Institution and elsewhere.

Among his later works pride of place should be given to the beautiful Scottish Concerto for pianoforte and orchestra.



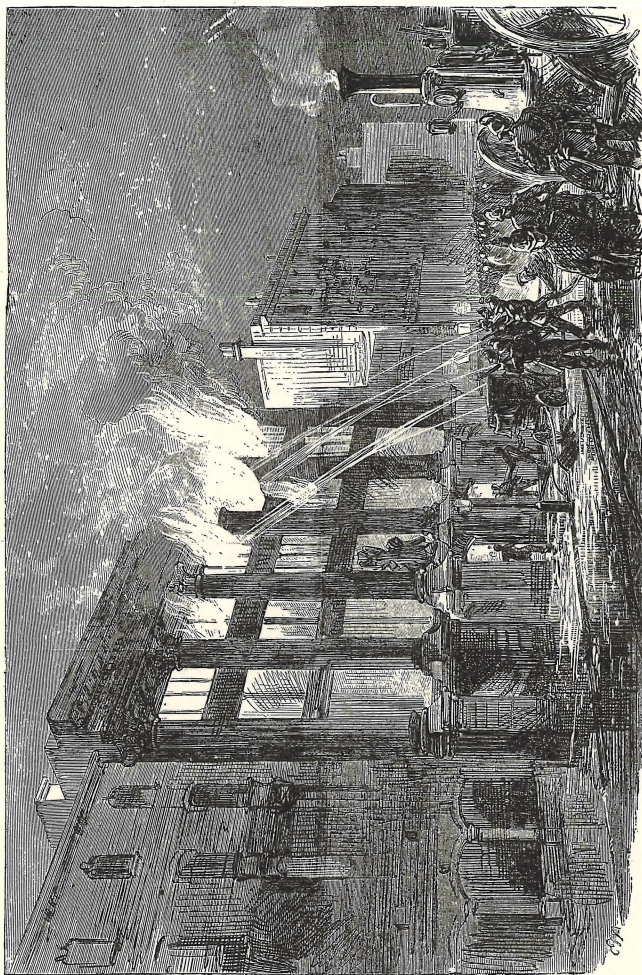


OUR PREMISES.

HANOVER SQUARE, though it lies in the angle formed by Bond Street and Oxford Street, and is thus the very centre of the West End, is not much frequented by Londoners. As for the little crooked alley in its north-west corner, called Tenterden Street for one half of its course (with only six houses), and Dering Street for the other (with three more), few people outside the Oriental Club and the old Royal Academy of Music know of its existence. Mr. Alexander F. Baillie has published a very interesting history of the Square, and Mr. F. Corder has compiled a history of the Academy, to which the present book serves as a kind of supplement, or appendix.

In the year 1822 the adjoining houses, Nos. 4 and 3, Tenterden Street—the former being the disused town residence of Lord Carnarvon—were leased for the purposes of a Music School, which gradually expanded till it occupied as many of the surrounding houses as could be acquired. The chronology of this expansion is as follows :

1822	...	...	Nos. 4 and 3, Tenterden Street.
1876	...	...	Nos. 4 and 5, Tenterden Street.
1892	...	...	No. 6, Tenterden Street, added.
1898	...	...	Nos. 12 and 13, Dering Street.
1899	...	...	Nos. 16 and 17, Dering Street (not used).
1903	...	...	No. 3, Tenterden Street (part only).

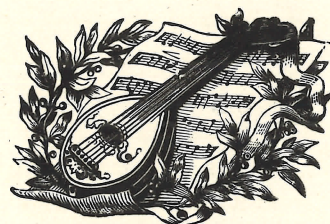


THE FIRE IN OXFORD STREET, 1866.
(See page 44).

Owing to the narrowness of the street it was never possible to take more than a slanting view of the main Academy building, and even our photographs of the interior are not very successful, owing to the lack of light. Still, they may serve as reminders to those who saw the premises in old days.

This rabbit-warren of aged houses, with rooms all at different levels, and of a strange variety of appearance, with break-neck staircases and unexplored basements, was often in danger of being burnt down; yet in 1866, when the carriage-builders' factory at the back caught fire, and its stores of turpentine and varnish blazed in a way that defied the best efforts of the fire-brigade, the Academy was untouched, seeming to bear a charmed existence.

By the end of our lease in 1911 the position had grown too valuable for a school, our rent threatening to assume impossible proportions. Why we clung to our highly undesirable situation it is hard to say; sentiment appeared to be the chief cause. When a far more eligible site was found in the Marylebone Road it was with deep reluctance that we accepted the change, as to the advantage of which there could be no question.



THE NEW BUILDING.

THE following description of the first visit paid to the new building by an eminent musical critic is not without interest:—

“Standing nearly fifty feet from the roadway in Marylebone Road, near the York Gate of Regent's Park, and within a stone's throw of Baker Street Station, the new buildings are unmistakable and have a really imposing appearance. Contained within the four walls are some fifty-odd teaching rooms, besides the superb room set apart for the Principal, out of which opens the Secretary's room; business offices, separate waiting-rooms for male and female students, and for the general public; and restaurants, wherein such students as are so disposed may obtain luncheon or afternoon tea. Telephones abound; indeed, there is a public telephone installed in the entrance hall. There is, too, a passenger lift, and a similar contrivance for the conveyance of pianofortes, a most useful possession in a building that contains over three score of such unwieldy instruments. And almost the most imposing room in the building, with its fine oak panelling, is set apart for the Council Chamber or Committee Room. In my wandering over the magnificent building I was very particularly struck by two facts. Of these, one was the extremely bright light that filled the house in every corner. Corridors were radiant, and every room (even such rooms as had sloping ceilings) was beautifully bright and light in the daytime—a fact that obviously makes for healthiness. The other fact that struck me very forcibly was that while my guide and I looked into practically every room—and nearly every room was occupied by a professor or a lecturer and the pupils—not a sound of music could be heard in the corridors. Indeed, save for the patter of busy feet and the brisk chatter of friend greeting friend after the holidays, and for the bright and

cheery light, one might have been in the catacombs, so marked was the silence so far as music was concerned. The effect once or twice was almost comical, for as each room has double doors, the top panels of which are of glass, it was easy to see some singer evidently singing at the top of the voice, yet to all intents and purposes uttering no sound that was audible to us in the corridor a few feet away. Concrete floors and unburnable doors have done their duty nobly in destroying sound. Indeed, the new Royal Academy of Music is a superb home for music. And who has paid the sixty thousand pounds or more that it has cost to erect? It is worth noting, for the immense credit it reflects, that not a farthing of the cost has, so far, been asked for from outside sources. A number of ex-students have willingly contributed towards the cost of decorating the new home of their descendants, and the sum thus realised is to be utilised in the beautifying of the Concert Room."

Large as the new building appeared when first we took possession, the number of students for some time past has grown to such dimensions that additional accommodation is very urgently required.

During the past year the governing bodies have acquired a lease of No. 1, York Gate, adjoining, and this has eased the congestion somewhat, as the whole of the Libraries, including the valuable and unique section presented to the Academy by the children of the late Angelina Goetz, have been removed to the new house, thus releasing several good rooms in the main building for teaching purposes.

Still more recently a lease of the Royal York Baths, adjoining but in the rear of the existing building, has been secured, and it is hoped at an early date to demolish the Baths and erect on the site a Students' Theatre for Opera and Drama, with, if possible, additional teaching rooms. But this, of necessity, will prove a somewhat costly undertaking, and for this reason nothing more definite can be stated at present.



OUR PROFESSORS.

IN one sense a school is what its teachers make it; people do not come to a Royal Academy, or College because it is well managed or graciously patronised by Royalty, but because they know that they can be thoroughly taught by this or that well-known expert. In obedience to public taste the Royal Academy gave forth its first prospectus bristling with names of foreigners, but when it came to the point the work was almost entirely done, then as now, by native artists. Here is the initial

LIST OF PROFESSORS.

ORGAN AND PIANOFORTE.

Mr. Clementi.	Mr. Horsley.
Mr. Cramer.	Mr. Potter.
Mr. Greatorrex.	Sir George Smart.

ENGLISH AND ITALIAN SINGING.

Mr. Braham.	Mr. Liverati.
Mr. Crivelli.	Mr. Vaughan.

Mr. Knyvett.

HARMONY AND COMPOSITION.

Mr. Attwood.	Mr. Cramer.
Mr. Bishop.	Dr. Crotch.
Mr. Coccia.	Mr. Shield.

CORDED INSTRUMENTS.

Mr. Cramer.	Mr. Mori.
Mr. Dragonetti.	Mr. H. Smart.
Mr. Lindley.	Mr. Spagnoletti.
Mr. Loder.	Mr. Watts.

WIND INSTRUMENTS.

Mr. Ashe.	Mr. Nicholson.
Mr. Griesbach.	Mr. Puzzi.
Mr. Macintosh.	Mr. Milman.

Many other foreign names were added, including that of Rossini: in fact, as many professors as students were on the list, but the first Annual Report of the Directors gives the following names of those who actually taught during the first year:

Harmony and Composition.—Dr. Crotch and Mr. Lord.

Pianoforte.—Messrs. Potter, Haydon, Beale; Miss Adams.

Singing.—Signor Crivelli and Madame Regnaudin.

Violin.—Messrs. F. Cramer and Spagnoletti.

'Cello.—Mr. Lindley.

Harp.—Mr. Bochsa.

Hautboy.—Mr. Cooke, Sen.

Italian Language.—Messrs. Caravita and Cicchetti.

Dancing.—M. Finart.

Writing Music.—Mr. Goodwin.

When our excellent first batch of students began to grow up they nearly all became sub-professors and taught the next generation. Thus did the R.A.M. from the very first achieve its proper task of producing a race of properly trained native teachers, and now at the end of a hundred years it can look with pride upon the results of its work.

Speaking only of those whose labours have ceased, we had in Composition, Charles Lucas, Thomas Mudie, Sterndale Bennett, George Macfarren, Arthur Sullivan, Arthur Goring Thomas, and others; in Pianoforte W. H. Holmes, W. Dorrell, F. Brinley Richards, F. B. Jewson, W. G. Cusins, Walter Macfarren, Arthur O'Leary, T. Wingham, F. Westlake and Alfred Izard are only a few of those who rose from the ranks to be distinguished professors; in Violin we had H. G. Blagrove, H. Burnett, Frye Parker, Weist Hill, F. Amor, and many others; in 'Cello, H. Chipp, Lucas, Aylward, Pettit, and Buels; in Double-Bass, Howell and White, while nearly all the existing wind instrument players and organists have at least been educated by native teachers who owe their existence to the Royal Academy.

During the last thirty years the standing of our Institution has made it an honour to be asked to join the staff, and we may look with gratification upon the hundred or more names which grace our prospectus. It would of course be invidious to single out any from the list as being more distinguished than the others.



Photo by] [Vaughan & Freeman.
LOUIS N. PARKER, R.A.M., 1872-73.

... Performance of ...

LOUIS N. PARKER'S MASQUE "A Wreath of a Hundred 'Roses'"

AT
QUEEN'S HALL,

On MONDAY, JULY 17th, at 8 p.m.



Photo by] [Alex. Corbett.
JULIA NEILSON, R.A.M., 1884-86.



Photo by] [Alex. Corbett.
PHYLLIS NEILSON TERRY, R.A.M., 1908-10.

Programme

OF

ORCHESTRAL CONCERT

AT

QUEEN'S HALL

ON

Tuesday, July 18th, at 8 p.m.

*The Composers, Soloists, and Conductors whose names appear on this Programme
are all former Students of the Academy.*

OVERTURE "The Naiads" ... W. STERNDAL BENNETT
(R.A.M., 1826-1836)

TWO SHAKESPEARE SONGS { (a) "Who is Sylvia?" } ERIC COATES
 { (b) "It was a Lover" } (R.A.M., 1906-1909)

MISS CAROLINE HATCHARD.

SCHERZO FOR ORCHESTRA "The Pierrot of the Minute" ...GRANVILLE BANTOCK
(R.A.M., 1888-1895)

CONCERT PIECE FOR PIANOFORTE AND ORCHESTRA T. MATTHAY
(R.A.M., 1872-1880)

MISS MYRA HESS.

Programme continued on page 52.



Photo by] [Langford.
CAROLINE HATCHARD, R.A.M., 1900-07.

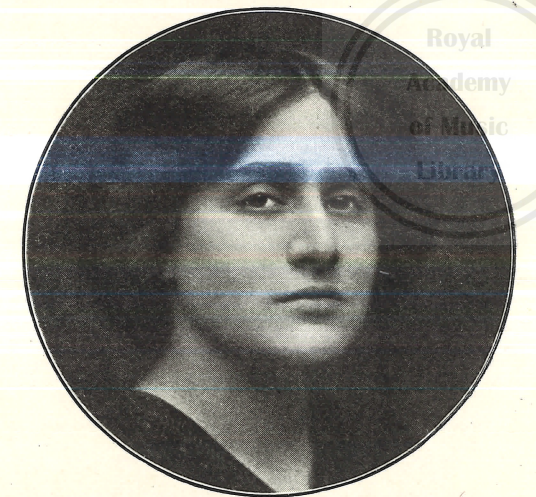
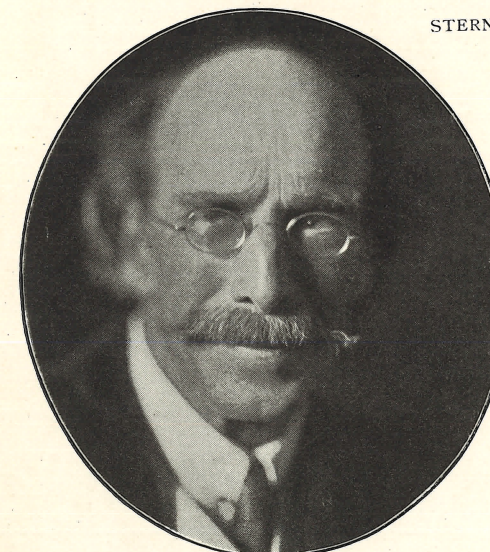


Photo by] MYRA HESS, R.A.M., 1903-08. [Histed.



[From a Daguerreotype,
STERNDALE BENNETT, R.A.M., 1826-36.



TOBIAS MATTHAY, R.A.M., 1872-80.



Photo by] [Claude Harris.
ERIC COATES, R.A.M., 1906-09.

Programme continued from page 50.

SONG "O vision entrancing" (*Esmeralda*) ... A. GORING THOMAS
(R.A.M., 1877-1880)

MR. BEN DAVIES.

ROMANCE FOR VIOLA AND ORCHESTRA B. J. DALE
(R.A.M., 1900-1905)

MR. LIONEL TERTIS.

RECITATION WITH MUSICAL ACCOMPANIMENT—

"Riding thro' the Broom" }
"Abou ben Adhem" } ... STANLEY HAWLEY
(R.A.M., 1884-1892)
(Orchestrated by H. J. WOOD.)

MISS LENA ASHWELL.

TWO ORCHESTRAL PIECES EDWARD GERMAN
(R.A.M., 1880-1885)

(a) "The Willow Song." Tone-Poem.
(Specially written for this occasion.)

(b) Harvest Dance from Suite "The Seasons."

□ □ □ □

Conductors :

SIR HENRY J. WOOD AND THE COMPOSERS.

□ □ □ □

CHAPPELL CONCERT GRAND PIANOFORTE.



Photo by] BEN DAVIES, R.A.M., 1878-81. [Vandyk.



Photo by] B. J. DALE, R.A.M., 1900-05. [Elliott & Fry.



Photo by] LENA ASHWELL, R.A.M., 1888-91. [Instead.



Photo by] LIONEL TERTIS, R.A.M., 1895-1900. [Instead.

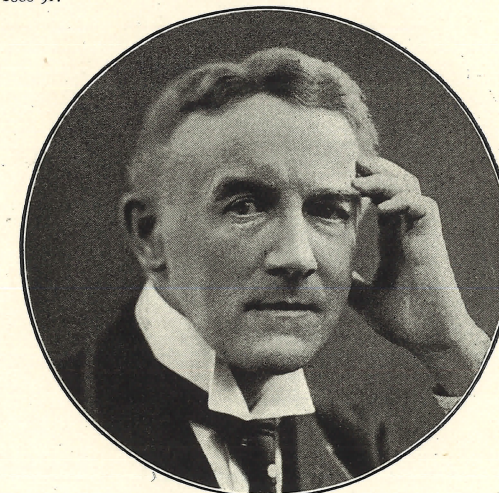


Photo by] EDWARD GERMAN, R.A.M., 1880-85. [Bassano.

Programme
OF
ORCHESTRAL CONCERT

AT

QUEEN'S HALL

Wednesday, July 19th, at 3 p.m.

*The Composers, Soloists, and Conductors whose names appear on this Programme
are all former Students of the Academy.*

"A SONG OF GREETING." Tone-Poem for Orchestra W. H. BELL
(Specially written for this occasion.) (R.A.M., 1889-1894)

"TINTAGEL." Tone-Poem for Orchestra ARNOLD BAX
(First London Performance.) (R.A.M., 1900-1905)

SCENA, "THE SONG OF ROSAMUND," for Soprano with orchestral accompaniment
(Specially written for this occasion.) MONTAGUE PHILLIPS
(R.A.M., 1901-1905)
MISS CLARA BUTTERWORTH.

SCOTTISH CONCERTO (Op. 55), for Pianoforte and Orchestra A. C. MACKENZIE
(R.A.M., 1862-1864)
MISS ISABEL GRAY.

(a) "MINNIE SONG"
(b) "CRADLE SONG" ("Son of mine") } from "Freebooter Songs" WILLIAM WALLACE
(c) "THE REBEL" (R.A.M., 1890-1891)

MR. ROBERT RADFORD.
Programme continued on page 56.

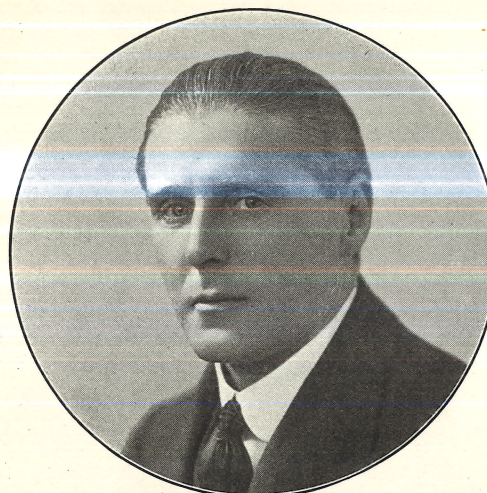


Photo by] [Foulsham & Bansfield.
MONTAGUE PHILLIPS, R.A.M., 1901-05.



Photo by] [Foulsham & Bansfield.
CLARA BUTTERWORTH, R.A.M., 1904-10.



Photo by] [Histed.
SIR HENRY J. WOOD, R.A.M., 1886-88.



Photo by] [Vandyk.
WILLIAM WALLACE, R.A.M., 1890-1891.



Photo by] [Hana.
ROBERT RADFORD, R.A.M., 1896-98.

Programme continued from page 54.

RÊVERIE FOR ORCHESTRA YORK BOWEN
(Specially written for this occasion.) (R.A.M., 1898-1904)

VIOLIN CONCERTO IN A MINOR W. W. REED
(R.A.M., 1893-1901)

MISS MARJORIE HAYWARD.

"JUDAS ISCARIOT'S PARADISE." Ballad for Chorus, Baritone Solo, and Orchestra.
ADAM CARSE
Baritone Solo, MR. ROBERT RADFORD. (R.A.M., 1894-1902)
(Specially written for this occasion.)

□ □ □ □

Conductors ... SIR HENRY J. WOOD AND THE COMPOSERS.

□ □ □ □

CHAPPELL CONCERT GRAND PIANOFORTE.

LIST OF EVENTS.

The following is a list of all other events taking place during the fortnight, July 10th to 22nd, and includes the names of the Artists (Ex-Students) who have kindly given their services for this historic occasion :

MONDAY, JULY 10th—ÆOLIAN HALL, at 3 p.m. Lecture by Mr. TOBIAS MATTHAY, illustrated by the following artists: Misses Hilda Dederich and Dorothy Howell, Messrs. Arthur Alexander, York Bowen, Adolph Hallis, Vivian Langrish, and Egerton Tidmarsh.

MONDAY, JULY 10th—ÆOLIAN HALL, at 8.15 p.m. Concert. Selections from the works of J. B. McEWEN, illustrated by the following artists: Misses Hilda Dederich and Dorothy Howell, Mr. Lionel Tertis, and The Spencer Dyke Quartet.

MONDAY, JULY 10th, DUKE'S HALL, at 8 p.m. Opera. Sullivan's "The Yeomen of the Guard" (by kind permission of Mr. D'Oyly Carte).

TUESDAY, JULY 11th—ÆOLIAN HALL, at 3 p.m. Chamber Concert. Artists: Misses Lillias Mackinnon, Elsie Owen, and Gladys Rolfe, and Mr. Powell Edwards.

TUESDAY, JULY 11th—ÆOLIAN HALL, at 8.15 p.m. Chamber Concert. Artists: Misses May Mukle and Carmen Hill, and Mr. Rae Robertson.

WEDNESDAY, JULY 12th—ÆOLIAN HALL, at 3 p.m. Chamber Concert. Artists: Misses Ethel Barns, Marguerite Elzy, Flora Mann, and Lillian Berger, and Mr. Bertie Withers.

Continued on page 58.



Photo by] [Navana.
YORK BOWEN, R.A.M., 1898-1904.

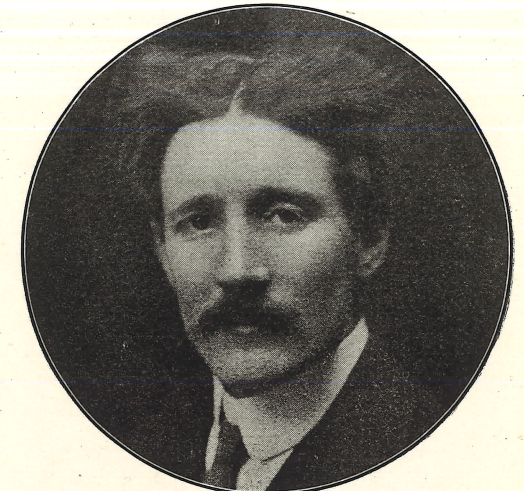


Photo by] [Hollyer.
W. H. REED, R.A.M., 1893-1901.

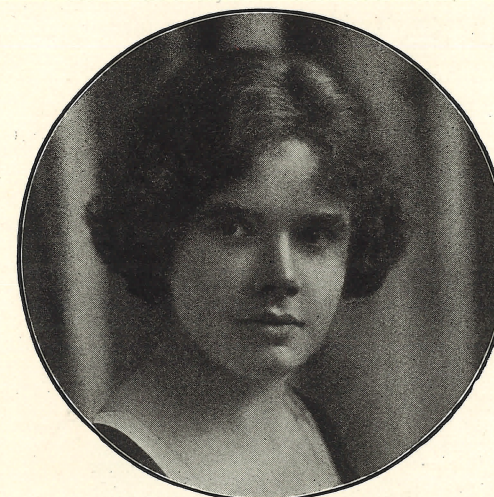


Photo by] [Claude Harris.
MARJORIE HAYWARD, R.A.M., 1896-1903.



ADAM CARSE, R.A.M., 1894-1902.

Continued from page 56.

WEDNESDAY, JULY 12th—ÆOLIAN HALL, at 8.15 p.m. Chamber Concert. Artists: Misses Peggy Cochrane, Harriet Cohen, Emma Lomax, and Adelaide Rind, and Mrs. Tobias Matthay.

WEDNESDAY, JULY 12th—DUKE'S HALL, at 8 p.m. Opera. Mackenzie's "The Cricket on the Hearth."

THURSDAY, JULY 13th—ÆOLIAN HALL, at 3 p.m. Chamber Concert. Artists: Misses Katie Goldsmith and Doris Hobson, and Messrs. Thorpe Bates, Edward J. Augarde, and Alfred E. Brian.

THURSDAY, JULY 13th—ÆOLIAN HALL, at 8.15 p.m. Chamber Concert. Artists: Misses Winifred Small and Dorothea Webb, and Messrs. Darrell Fancourt and Leo Livens.

FRIDAY, JULY 14th—ÆOLIAN HALL, at 3 p.m. Chamber Concert. Artists: Misses Edith Abraham, Lily Fairney, and Dorothy Vincent, and Mr. David Brazell.

FRIDAY, JULY 14th—ÆOLIAN HALL, at 8.15 p.m. Pianoforte Recital by MISS WINIFRED CHRISTIE.

FRIDAY, JULY 14th—DUKE'S HALL, at 8 p.m. Opera. Goring Thomas's "Nadeshda" (by kind permission of the Carl Rosa Opera Company).

SATURDAY, JULY 15th—ÆOLIAN HALL, at 3 p.m. Students' Chamber Concert.

SATURDAY, JULY 15th—ÆOLIAN HALL, at 8.15 p.m. Students' Chamber Concert.

MONDAY, JULY 17th—ST. PAUL'S CATHEDRAL (by kind permission of the Dean and Chapter), at 12 noon. Thanksgiving Service, full details of which, including music, are published by Messrs. Novello, and are on sale. Price, 3/-. Prior to the service there will be an interesting selection of music by orchestra and organ, by Composers connected with the Academy.

MONDAY, JULY 17th—QUEEN'S HALL, at 8 p.m. Reception and Masque, the principal artists being MISS JULIA NEILSON and MISS PHYLLIS NEILSON-TERRY. The Masque, by Louis N. Parker, F.R.A.M., is under the direction of Mr. Cairns James, Hon. R.A.M. The Ladies' Choir, composed of 200 voices, will perform the Motet, "Sing unto God," conducted by Mr. Frederick Corder, F.R.A.M. During the Reception selections will be given by the String Band of the Royal Engineers, by kind permission of Major-General H. F. Thuillier, C.B., C.M.G., Commandant S.M.E., and will be conducted by Lieut. Neville Flux, F.R.A.M.

MONDAY, JULY 17th—DUKE'S HALL, at 3 p.m. Dramatic Performance under the direction of Mr. Acton Bond, Hon. R.A.M.

TUESDAY, JULY 18th—DUKE'S HALL, at 3 p.m. Opera. Sullivan's "The Yeomen of the Guard" (by kind permission of Mr. D'Oyly Carte).

WEDNESDAY, JULY 19th—DUKE'S HALL, at 8 p.m. Opera. Mackenzie's "The Cricket on the Hearth."

THURSDAY, JULY 20th—QUEEN'S HALL, at 3 p.m. Students' Orchestral Concert. Conductor, Sir Alexander C. Mackenzie.

THURSDAY, JULY 20th—DUKE'S HALL, at 8 p.m. Dramatic Performance under the direction of Mr. Acton Bond, Hon. R.A.M.

FRIDAY, JULY 21st—QUEEN'S HALL, at 3 p.m. Distribution of Prizes by the President, H.R.H. THE DUKE OF CONNAUGHT, K.G.

SATURDAY, JULY 22nd—DUKE'S HALL, at 3 p.m. Opera. Goring Thomas's "Nadeshda" (by kind permission of the Carl Rosa Opera Company).

NOTE. All Operatic performances will be under the direction of Mr. Cairns James, Hon. R.A.M., and be conducted by Mr. Henry Beauchamp, Hon. R.A.M.



OUR PERFORMANCES.

PUBLIC AND PRIVATE.

OUR first display of talent was given in the Academy concert-room on June 7, 1823, when the School had been open only three months. The students who performed were none of them over twelve years of age, and therefore no surprise will be felt at hearing that the "Examination," as it was quaintly called, excited so much interest that it had to be repeated on July 5 in the more public arena of the Hanover Square Rooms.

In spite of the tender years of the performers the standard of performance is said to have been remarkably high. There is no ground for comparison between this exhibition and any given in the present day. Our students now mostly enter the Academy at the age of eighteen or so, and the precocious juveniles—of whom we also have a fair number—are generally kept in the background.



HANOVER SQUARE ROOMS.

In spite of their youth the first students were very soon inducted into the mysteries of opera. In their day the vocal items of an ordinary concert were generally culled from the stage works of Mozart, Cimarosa, or Rossini, an operatic *Finale* forming a very usual last number. There was never any stage business in such pieces, so that the absence of scenery and dresses was of no importance. But when it was proposed that our innocents should actually perform a whole opera the idea was at first indignantly scouted by the grandmotherly old person in charge of their morals. I am happy to say that the letter of remonstrance to Lord Burghersh has been preserved in our archives, and is before me as I write :

Kensington Gravel Pits, September 13, 1824.

SIR,—On reconsidering the proposal that the Students should act an opera ON A STAGE [twice underlined] IN PUBLIC [thrice underlined], I feel so much more alarmed for the consequences than I was at first that I think it my duty to write immediately requesting that you will have the goodness to pardon the following remarks.

Is it agreeable to the express intention of the establishment to make actors and actresses of Academicians? May it not be much more offensive to the parents than anything that has yet been objected to? Ought the character of an instructor in music, or of a composer, to become identified with that of an actor? Would not persons wanting teachers for their daughters (especially female teachers) prefer any who had not sustained that character? Has the plan met with the approbation of the whole Committee, all the Directors, Subscribers, and Parents? Will the enemies of the Academy be quiet approvers? When I recommended "*Così fan tutte*" I merely meant such parts of it as might be performed in a Concert, not all the Recitatives concerning the plot, &c. Nor am I quite persuaded that learning music by memory will (if it does no harm) do any good to the student, who ought rather to perform from notes in order to perform well at sight. Hoping you will excuse the liberty I take,

I am, Sir, with great respect,

WM. CROTCH.

This amazing remonstrance seems to have been effectual for a time, but on March 28, 1828, there was a Minute of Committee to this effect :

"Sir Andrew Barnard having proposed to contribute the sum of Ten guineas towards defraying the expense of a professor to instruct the pupils in dramatic singing :

"It was Resolved that the thanks of the Committee be conveyed to Sir Andrew Barnard for his handsome offer."

and shortly afterwards Mr. Liverati, one of the singing professors, was requested to undertake this duty. Further, a prize of Five guineas was offered for the composition of an operatic piece, the given text being a

quintetto *Finale* from some bygone work of Cimarosa's. Five young men produced five interesting works, the prize going to Charles Lucas.

We next hear of the Operatic Class in December, 1828, when it was placed under the direction of Signor de Begnis, with a view to public performances of "*Il Barbière di Siviglia*" and "*L'Inganno felice*" at the English Opera House (better known as the Lyceum Theatre), and the *Morning Post* gave a highly appreciative notice of the three performances of the former work, which were given before a distinguished audience, including the Duke of Kent and his family. Signor de Begnis himself played *Figaro*, and M. Brizzi *The Count*, but our Miss Childe was a brilliant *Rosina*, and the rest of the cast, with the chorus and band, was almost entirely composed of Academy students.

This success caused a repetition a month later, with slight changes of cast, and the addition of the little comic-opera mentioned below, and on February 19, 1829, the Committee was asked to allow Miss Belchambers (our other prima donna) to accept the offer of Mr. Laporte, at the Royal Italian Opera, to act as substitute for Signora Monticelli, who was ill. The engagement was for the principal part in Rossini's "*La Donna del Lago*," and was undertaken at very short notice with conspicuous success.

On November, 1829, the Academy students performed "*Così fan tutte*" and "*L'Italiani in Algeri*" at the King's Theatre. Here Miss Childe and Mr. Sapio distinguished themselves, as did Mr. Packer, who though only a composer and no singer, came to the rescue when one of the tenors thought he had a cold. There is no account extant of the production of the little comic-opera, "*Il fanatico per la musica*," but it was specially adapted for the use of our students by their amiable teacher.



MISS BELCHAMBERS.

It is worth while giving the oddly printed details of the cast. The same performers appeared in the other operas.

DRAMATIS PERSONÆ.

DON FEBEO—	<i>Baron of Colearmonico, Father to</i>	...	SIG. DE BEGNIS.
DONNA ARISTEA—	<i>A Member of the Metastasian Academy,</i>		
	<i>in love with...</i>	...	MISS CHILDE.
COUNT ARMINO—	<i>Her Lover</i>	...	M. BRIZZI.
CELESTINA—	<i>Chambermaid to Donna Aristea, in love</i>		
	<i>with Biscroma</i>	...	MISS BROMLEY.
CARLUCCIO—	<i>Valet to Don Febeo, with the surname</i>		
	<i>of Contrappunto, and hopelessly in</i>		
	<i>love with Celestina</i>	...	M. E. SEGUIN.
BISCROMA—	<i>Servant and Disciple of Don Febeo</i>	...	M. A. SAPIO.

ORCHESTRA.

Leader	...	C. A. SEYMOUR.	Conductor...	...	C. S. PACKER.
Principal Second Violin	H. G. BLAGROVE.		Principal Violoncello	C. LUCAS.	
Principal Viola	...	W. PHIPPS.	Principal Double-Bass	J. HOWELL.	
Violins	...	T. MAWKES.	Double-Bass	J. ELLA.	
		C. A. PATEY.	Flutes	...	D. H. BRETT.
		E. W. THOMAS.			— KIALLMARK.
		W. DORRELL.	Oboes	...	H. A. M. COOKE.
		G. H. BIANCHI.			R. K. BREWER.
		A. DEVAUX.	Clarionets	...	T. M. MUDIE.
		W. S. BENNETT.			G. HILL.
		R. KIEL.	Bassoon	...	J. BAKER.
Violas	...	G. PACKER.	Horns	...	W. M. DANIELL.
		E. WHITE.			J. HOPGOOD.
		S. PHILPOT.	Trumpet	...	J. GREENHILL.
Violoncellos	...	W. BLAGROVE.	Drum	...	T. J. WEST.
		F. HILL.			
		W. SMITH.			

In October, 1830, a performance of Lord Burghersh's opera "Catherine" was given, with equal success; indeed one critic went so far as to say that with this performance "a new era in music has dawned, and one which will doubtless give a powerful impulse to the art." But nothing happened; the adverse fate that for so long pursued the Academy prevented these efforts from being followed up. Some of our operatic aspirants found openings outside, but lack of funds prevented our assisting their training during the next twenty

years. Eventually another attempt was made, for we find the following entry in the Minutes of Committee, dated June 17, 1853:—

"Permission was sought by Mr. Walter Bolton to perform 'The Lady of Lyons' in the Dining Room."

This favour was reluctantly granted, and was apparently our first attempt at drama. This student Walter Bolton was afterwards a prominent figure on the operatic stage.

No further attempt was made for another fifteen years, but after the great crisis of 1868, when the School began once more to feel its feet, it was only natural that some attention should again be given to opera. The professor of Elocution at that time was Mr. Walter Lacy, a well-known old actor. But he was what is euphemistically called "one of the old school," that is to say, his language was "frequent and painful and free," calling for remonstrances on the part of the Committee. It is curious that the Principal, Sir George Macfarren, who had won such decided triumphs in opera, was averse to the institution of a regular operatic class, but he found himself obliged to yield to the pressure of public opinion. In 1877 there was a fine and forthcoming set of male students, including Eaton Fanning, Arthur Goring Thomas, and Edward German. The former of these obtained a grudging permission to get up, at his own labour and expense, a little opera which he had written, called "The Two Majors," and the interest evoked by this enterprise evoked the following decree of Committee:—

"February 28, 1878. Resolved: That an Operatic Class be immediately formed, to begin in the next Easter Term . . . the Operatic Lesson to be given on the floor of the Concert Room and to be of two hours' duration twice a week. The representations or performances to be in private dress."

Imagine the disgust of the students at not being allowed to "dress up"!

"Mr. Walter Lacy to be requested to meet Messrs. Cox, Garcia, Randegger, and the Principal to arrange the scheme of tuition and to report to this Committee. That at the discretion of the Principal and Secretary a Curtain or other arrangement necessary be provided to shut off that portion of the Concert Room required for the Operatic Class."

The report of this Sub-committee recommended various modifications, and suggested among other details that the composers (who were the prime movers of the scheme) should be utilised in playing the wind instrument parts of the accompaniments on the pianoforte from the score. This puerile suggestion gave fresh offence, but the class was started, and after the first six months we find this note:—

"October 25, 1878. After several remonstrances with Mr. Walter Lacey as to his language and demeanour at the Operatic Class, that gentleman has resigned the Directorship."

The authorities appear to have been under the impression that a stage-manager should behave like the captain of "H.M.S. Pinafore." This only made the shock to the students the more severe when they came into a real theatre.

Under date of May 5, 1880, an apparent attempt to evade a previous decree is thus sternly repressed :

"Operatic Class. Resolved, that in future all Operatic Performances must be given by Students in Plain Clothes—that is, in private dress. The Rule of February 20, 1878, with reference to the above is to be strictly enforced."

On December 20 of the same year Signor Gustave Garcia was appointed to direct the class. Nothing then seems to have happened beyond the dull routine of memorising scenes from the stock Italian operas. On January 2, 1855, the Class plucked up spirit to remonstrate, and presented a humble Memorial to the Committee pleading to be allowed a real performance, just for once, at St. George's Hall, with scenery and dresses and orchestra. They received the chilling reply that—

"When the Musical and Dramatic Directors of the Operatic Class report that a complete work is so well studied that its performance will do credit to the Academy, the Committee will consider the possibility of putting into effect the request contained in the Memorial from the Operatic Class."

Go back, my dears, and rehearse "Così fan tutte" till further notice!

Under the directorship of Signori Garcia and Fiori (why did it have to be always Italians?) nothing of any importance was done, but when the new Principal came on the scene matters very quickly changed. In 1890 Mr. G. H. Betjemann was appointed (and nominally Signor Randegger to back him up). Here at last was a man with practical experience of English requirements. He had been for years at Covent Garden in various capacities, and afterwards as stage-manager with Carl Rosa. His knowledge of theatrical art was extensive and profound. In a very short time the R.A.M. Operatic Class became a real living force, and a fine opening for the cultivation of our excellent raw material. We had a neat little "fit-up" or temporary theatre adapted to the orchestral platform of our concert room, the depth of stage being somewhat limited on account of the organ. Friends who can recall that time will not fail to remember the act-drop, representing a classical group in a Greek temple; for the central female figure had only four toes to her left foot, an omission which the artist had apparently tried to atone for by giving her six toes to her right. But I do not know that the design on the new act-drop at the Duke's Hall is much superior. The figures are here supposed to represent "Music beguiling Time," and Chronos appears decidedly intoxicated.

During Mr. Betjemann's time there was seldom a term without a performance—usually separate scenes or Acts from suitable works—and we even ventured occasionally upon the expensive indulgence of a public show in a real theatre. Here is the cast of the first of these, Gounod's "Mock Doctor," which was given at the Avenue Theatre on February 26, 1891:—

<i>Lucinda</i>	...	...	...	...	Miss VIRGINIE CHÉRON.
<i>Martine</i>	...	...	...	...	Miss VIOLET ROBINSON.
<i>Jacqueline</i>	...	...	...	...	... Miss HANNAH JONES.
<i>Leander</i>	...	...	...	...	Mr. C. M. J. EDWARDS.
<i>Géronte</i>	...	...	...	...	... Mr. BERT. MAYNE.
<i>Lucas</i>	...	...	...	...	... Mr. JOHN FLETCHER.
<i>Valere</i>	...	...	...	...	Mr. ERNEST DELSART.
<i>M. Robert</i>	...	...	...	...	... Mr. CHAS. LEWIS.
<i>Sganarelle</i>	...	...	...	...	Mr. E. ALLEN TAUSSIG.

The next triumph was another public performance, given at the Lyceum Theatre by kind permission of Henry Irving, on March 25, 1893. The opera was Lortzing's "Peter the Shipwright," the cast of which, in spite of its containing the large number of a hundred and one names, we must give, so many of the members having achieved fame in other directions.

"PETER THE SHIPWRIGHT."

Peter I., Mr. Arthur Appleby; *Peter Ivanhoff*, Mr. Philip Brozel; *Herr van Bett*, Mr. Arthur Barlow; *General Lefort*, Mr. J. W. Foster; *Lord Syndham*, Mr. F. B. Ranalow; *Marquis of Chateaufneuf*, Mr. James Horncastle; *Widow Brown*, Miss Vena Galbraith; *Maria*, Miss Lilian Redfern.

The Bride, Miss Gertrude Chandler; *The Bridegroom*, Mr. Gerald Mirrilees.

The Bridesmaids.—Misses Nellie Gann, Mary Howard, Annie Howard, Magdalene Lockie, Lillie Mills, Annie D. Morgan, Emily Rasey, Edie Reynolds, Katie Thomas, Bessie Stibbs, Ethel Thompson, and Ida Webb.

Peasant Girls.—Misses Kate M. Alston, May Bailey, Ethel Brierly, A. Louise Burns, Mabel Bruce Johnstone, Ada Canning, Hylda Cunningham, Beatrice Cregeen, Janet Dick, Bessie Dore, Mrs. C. S. Harkness, Misses Ada Harrison, Louise Lancaster, Elsie Mackenzie, Elizabeth Pewtress, Louise Rock, Annie Stanyon, Mary Stiven, Lettie Spreight, Louise M. Sympson, Mrs. Isabella Thorpe-Davies, Misses Janie E. Wilson, Isabella Walker, Charlotte Walters, Margaret Willis-Bund, and Amy Young.

Waiting Maids to Widow Brown.—Miss Margaret Moss and Mrs. G. P. Kingston.

Flower Maidens.—Misses Marie Atkinson, Lilian Burden, Florence Dawes, Jessie Ferrar, Marie Hoare, Marie Oborn, Miriam Timothy, and Gracie Wilde.

Shipwrights.—Messrs. Alston, Barton, Beaumont, Brophy, Clements, Dale, James, Jonas, Ottewell, Price, Rarsher, Rees, Richards, Robertson, Stephens, Stott, Thorne, Tinmore, Walcorn, Wallis, Walters, and Wilson. [A few of these were not students.]

Musicians.—Messrs. Audus, Bell, Duncan, Green, King, and Lorimer.

Parish Clerk.—Mr. F. C. Piggin.

Officer.—Mr. T. F. Thorne.

Soldiers, Sailors, Councilmen, &c.—Messrs. Brogden, Coblez, Dark, Ellis, Idle, Langran, Moore, Pathan, Piggin, Scutts, Smith, Warburton, and Vincent.

In 1896 Mozart's "Nozze di Figaro" and Gounod's "Mock Doctor" were given; in 1897 "Don Pasquale," "Cox and Box," "Don Giovanni," "Martha," and "Trial by Jury" (these in our own little "fit-up").

A public performance of "Mignon" in 1897 should be mentioned, and then the class declined for some years, being somewhat overshadowed by the Dramatic Class, and—Mr. Betjemann having retired from work—being in less able hands. However, in 1903, "Der Freischütz" was performed, and in 1907 parts of Verdi's "Falstaff."

Opera was now a recognised study in the Academy curriculum, and medals were awarded for it in the annual Examinations. The procedure adopted for examination was to get an experienced outsider, like Mr. C. Lyall, for instance, to hear the students perform a number of miscellaneous scenes and assess their general merits.

Things went on very well thus for some years, till the establishment of a Dramatic Class proved a serious detriment to the Operatic. The male students especially were willing enough to take principal parts, but they could hardly by any means be induced to study chorus parts. For these we had either to rely on the good nature of composers and pianists—"second studies" whose voices were not robust enough, or undergo the humiliation of hiring professionals from outside. This must and will always be the weak side of an Operatic School, at any rate where the work is voluntary. And it is hard to see how it can be made compulsory.

Before relating the achievements of the Dramatic Class it should be said that the allied art of the Ballet has been a "side-show" at the Academy from the very beginning, though it was seldom in evidence except in connection with opera. Of the early teachers of Dancing I can find no record, but between 1890 and 1911 Mr. B. Soutten was our able exponent of the art, and has been succeeded by Madame la Foy, whose work has been wonderful.

In early days there were few attempts at dramatic performances, since even opera was looked at with no favourable eye. But Sir Alexander Mackenzie, being a man of larger sympathies than his predecessors, soon changed all this. In 1893, upon the death of Mr. Millard, our valued teacher of Elocution, a new departure was made. Elocution, or Diction, was made compulsory for all vocal students and not charged as an extra. To meet the extended requirements four new professors were elected, namely, Mrs. Crowe, Mr. H. Lesingham, Mr. Ian Robertson, and Mr. William Farren. The last-named was desired gradually to start a dramatic class, which he soon did, with gratifying results. After a few modest ventures of comediettas which required no stage accessories, we gave, on July 12, 1895, an excellent performance of W. S. Gilbert's "Pygmalion and Galatea," Miss Mary Mackenzie playing the heroine. Similar performances of other Gilbert plays and Shakespearean and classical comedies quickly followed, one almost every term. The dramatic class indeed overshadowed the operatic, making the running of this latter every year more difficult.

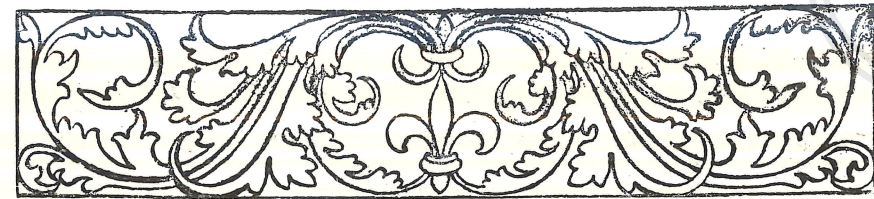
In 1899 we had a memorable performance of Shakespeare's "Comedy of Errors," in which the two Dromios were impersonated by two young ladies who by a singular coincidence seemed born for the parts. One was named Lilla Hoskins, and the other Lilly Harvey, they were natives of the same town—Tiverton, in Devonshire—and their voices were more alike than any I have ever heard. They were of identical height and figure, and when made up for the stage were absolutely indistinguishable.

This same year the comedy "A Fool's Paradise" having been very well played in our own premises, was chosen for first appearance of our dramatic class before the outside world. It was successfully given at Wyndham's Theatre, and *entr'acte* music was furnished by the R.A.M. theatrical band—a special orchestra of male students, conducted by the present writer. This little band did very good work, all the incidental music required being composed by one or other of its members.

During the next decade composers were so plentiful and good that a series of "extra" performances was given, mostly under the usual semi-private conditions at Tenterden Street. After two or three graceful operettas by Harry Farjeon we startled our friends with an unique "triple bill" comprising "A Gentleman of the Road," by Harry Farjeon, "The Moon-slave," a weird dancing sketch, by Paul Corder and danced by Miss Rica de Bitton and Mr. Ernest Torrence, and finally Maeterlinck's "Death of Tintagiles," played with a continuous musical accompaniment by A. Carse. This was given at St. George's Hall, Langham Place, on July 22, 1902, and created quite a sensation.

Two years later another and still finer display of students' work was given in our own "fit-up." It comprised two highly original pieces, "The House of Shadows," by Emma Lomax, and "Dross," by Paul Corder. The first was an allegorical poetic play in two Acts, and involved several remarkable electric lighting effects devised by the ingenious lady who wrote the piece and its accompanying current of music. The other item was a wordless play of a powerful, tragic character, intensified by explanatory music. So ably was this acted that the whole performance had to be given four times—quite a record. The effect was much enhanced by the orchestra being hidden away in the side gallery instead of disturbing the occupants of the stalls by its proximity. In all respects this was the finest show ever given at the R.A.M. In May, 1907, a third display was given, the programme including an amplified and improved version of "The Moon-slave," now sung and danced by Miss Olive Turner, and a quaint phantasy by Miss Lomax, entitled "The Brownie and the Pianoforte-tuner, or, The Pianoforte-tuner and the Brownie." Lastly, in May, 1909, a wildly original comic-opera, "The Demon's Bride," written by Emma Lomax and composed by Bertram Walton O'Donnell, was presented to an audience perhaps too orthodox to appreciate to the full its somewhat Gilbertian humour. This was preceded by a weird dramatic sketch, "The Wolf," by the same talented author. Since this the operatic attempts of our students have been of a far more conventional turn—a one-Act classical serious opera, "Drinos and Cassandra," by Arthur Sandford, being the most noteworthy. In February, 1919, this was played in a "triple bill" along with "The Nightingale and the Rose," by Cuthbert Nunn, and part of a Ballet, "Princess Gioja," by Colin M. Campbell.

Since then the routine work of the Operatic and Dramatic Classes has been extensive and varied, but beyond one or two outstanding productions it is not necessary to give details. In November, 1914, six performances of our Principal's charming "Cricket on the Hearth" were given, with an excellent double cast. In March, 1921, the Operatic Class eclipsed all former efforts by giving Goring Thomas's "Nadeshda" so brilliantly that the two performances (with separate casts) had to be repeated. It is with pride and pleasure that we are endeavouring to revive some of these successes for the programme of our Centenary Festival.



OUR PUPILS.

To the outsider the most interesting features of a school are those which concern the manners and customs of the pupils, not the teachers or directors of the institution. And I am safe in asserting that the students of the R.A.M. have always been an exceptionally interesting collection of young people, even in the earliest times, when they were but children, or in the 'fifties, when they kept their schoolmaster's birthday, long after he had left, by roaming up and down stairs, singing and playing what they called "The Academy March," a tradition which persisted for many years. In historic times, that is to say the times that the present historian remembers, the average age of the students has gone up to eighteen, and the human interest has naturally increased. Serious schools, like our Academy, take but slight account of infant prodigies and precocious talent; these things are too common with us, and we know well that they indicate little as to the future eminence of the individual.

The question is often asked, Who was the most remarkable student in the Academy? or, more frequently, Who was our best singer? Well, a few years ago, we had no less than six high sopranos who could sing the "Queen of Night" song in Mozart's "Magic Flute," and one of these, when she came, a mere child of fourteen, could sing more than a whole octave above this—that is, to the top A of the pianoforte! This is by a long way a record, I believe. Then there was one who could rival the feat of du Maurier's "Trilby" by singing Chopin's A flat Impromptu (often scouted as an absurd flight of the novelist's fancy), and there was that marvellous little pupil of Madame Lemmens-Sherrington, who could sing the part of the Forest Bird in "Siegfried," and warble it exactly like a real bird. As for instrumentalists, youthful artists of the first quality are now as common as blackberries, and they continue to come younger and more wonderful every term. Lastly, in the matter of composers the Academy holds a record equal, if not superior, to that of any other school. In England serious musical composition is what

chemists call a by-product; it is passionately yearned for and cultivated, yet when we have got it its practitioner must turn his talent to some other purpose or die.

It has always been the desire of the Authorities that the connection between the R.A.M. and its Students should not cease when the latter have passed out of the stage of pupilage. In many cases circumstances are such that little can remain but the ties of sentiment and memory. Our students come from all parts of the world; America, South Africa, and Australasia send us of their best; and even the farthest and least important outpost of Empire is not unrepresented. In due time they, or most of them, return to their native countries to carry on the professional work for which they have been trained in the Academy. But in spite of time and space, every day brings proofs of the fact that they, one and all, cherish the memory of the R.A.M. and the friends of their student days.

With the object of providing a real link between the parent Institution and its children who, now "grown up," are carrying on professional work in so many different capacities all over the world, the R.A.M. Club was instituted some thirty years ago by a number of prominent Academicians, foremost amongst whom were the Principal and Mr. Myles B. Foster. The R.A.M. Club has filled a real and useful function in the economy of the Academy. It has now a membership of over five hundred, and all old students who wish to keep in touch with the Institution and to receive regular and periodic information through the Club Magazine about Academical affairs, ought to become members. The Secretary is Mr. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

PERIODICAL PROSE AND POETRY.

OUR students have occasionally tried their hands at literature or journalism. The first serious attempt was made by Granville Bantock and H. O. Anderton, in a monthly journal called *The Overture*. This was intended to be run by a group of the senior students, but they were soon fain to call in more experienced assistants. During the holiday months of January, August, and September the issue was suspended, but with nine numbers to the year the little periodical ran a really brilliant course for four years, when those chiefly concerned found the responsibility too heavy and gave it up. But it contained Mr. Matthay's first writings on Pianoforte Technique, a series of Provincial Portraits by Mr. Louis N. Parker, numerous excellent translations from the French of Berlioz and the

German of Hiller and others, and a good deal of light verse of very fair quality, a set of some sixteen "Academy Ballads" being remembered even in the present day. The last of them will perhaps bear quotation:

ACADEMY BALLADS.—XVI. AND LAST.

CARNARVON; OR THE CARETAKER'S CURSE.*

Carnarvon spurs his gallant steed,

Tenterden, fair Tenterden,

He flies o'er mountain, moor, and mead,

Off Hanover Square lies Tenterden.

"O slacken not, red Ralph, thy pace

Till my ancestral home we face,

Three turnings after Langham Place."

Tell we the tale of Tenterden.

Dark falls the night as they advance,

Tenterden, fair Tenterden!

Now gained is the ancestral manse,

Off Hanover Square lies Tenterden.

'Tis grim and void of furniture,

Long years of dirt its panes obscure,

Carnarvon thunders at the door—

Such is the tale of Tenterden.

A decent dame at length appears;

Tenterden, fair Tenterden!

"Thus knocks no hand these fifty years!"

Off Hanover Square lies Tenterden.

"'Tis I, Carnarvon, and thy lord;

I come to pay thee wage and board;

No more thy keep may I afford!"

Tell we the tale of Tenterden.

"Carnarvon, cruelest of men!

Tenterden, fair Tenterden!

And dost thou give me notice, then?

Off Hanover Square lies Tenterden.

Though in this house be comfort scant,

A life-long shelter did it grant;

In old age must I suffer want?"

Such is the tale of Tenterden.

"This inconvenience I regret!

Tenterden, fair Tenterden!

But know, foul hag, the house is let!"

Off Hanover Square lies Tenterden.

"The true Carnarvon in thee speaks.

Lo! death is in my haggard cheeks,

I cannot last for many weeks."

Tell we the tale of Tenterden.

"One reason more for thee to move;

Tenterden, fair Tenterden.

The hospital more fit will prove.

Off Hanover Square lies Tenterden.

Too long these noble halls have known

Thy loathsome presence Listen, crone!

Here music shall possess her throne."

Such is the tale of Tenterden.

"Shall music fill this thoroughfare?

Tenterden, fair Tenterden.

And mock my anguish and despair?

Off Hanover Square lies Tenterden.

Then list, Carnarvon, marble man!

If thou dost carry out thy plan,

Beware the poor caretaker's ban!

Tell we the tale of Tenterden.

"I curse this mansion—Number four;

Tenterden, fair Tenterden.

I curse it, roof and wall and floor.

Off Hanover Square lies Tenterden.

Thou turn'st the poor caretaker out,

But care shall wrap these halls about,

In vengeance for her servant's flout.

Such is the tale of Tenterden.

* We hope it is unnecessary to remind readers of the History of the Royal Academy that No. 4, Tenterden Street, was originally Lord Carnarvon's town house, long uninhabited prior to 1823.

"A Home of Harmony would'st form?
Tenterden, fair Tenterden.

Vain hope! Here Discords thick shall
 swarm.

Off Hanover Square lies Tenterden.

This street shall never more know peace,
 Nor sigh and groan within it cease,
 Till expiration of thy lease."

Tell we the tale of Tenterden.

Carnarvon heeded not the curse;

Tenterden, fair Tenterden!

But nought that doom can now reverse.

Off Hanover Square lies Tenterden.

THE ROYAL ACADEMY arose,
 And, battling 'gainst a thousand blows,
 Yet stands—but peace it never knows!

Such is the tale of Tenterden.

What sounds are heard in that domain

Tenterden, fair Tenterden!

What tortured moans! what cries of pain!

Off Hanover Square lies Tenterden.

Careworn professors round it glide

From Michaelmas to Whitsuntide;

And five brave Principals have died.

Tell we the tale of Tenterden.

Its restlessness grows worse and worse;

Tenterden, fair Tenterden!

Such might hath the caretaker's curse!

Off Hanover Square lies Tenterden.

The Academy shall ne'er find peace

Until its tenancy shall cease;

Alas, it hath a long, long lease!

Told is the tale of Tenterden.

During the years 1911-12 two lady-students were bold enough to write and circulate in MS. a number of *Chronicles of the R.A.M.*, chiefly of a personal and topical character. These pleased so much that they were collected and printed by subscription. They form a charming historical document, but would hardly interest the outsider. Our latest journalistic attempt is a small magazine called *The Academite*, started in 1918, and published at the end of each term, *i.e.*, three times a year. This is written entirely by students for students, and seems likely to become a permanency.

F. CORDER.

